GUITAR GIRL
MAGAZINE
Spring 2020
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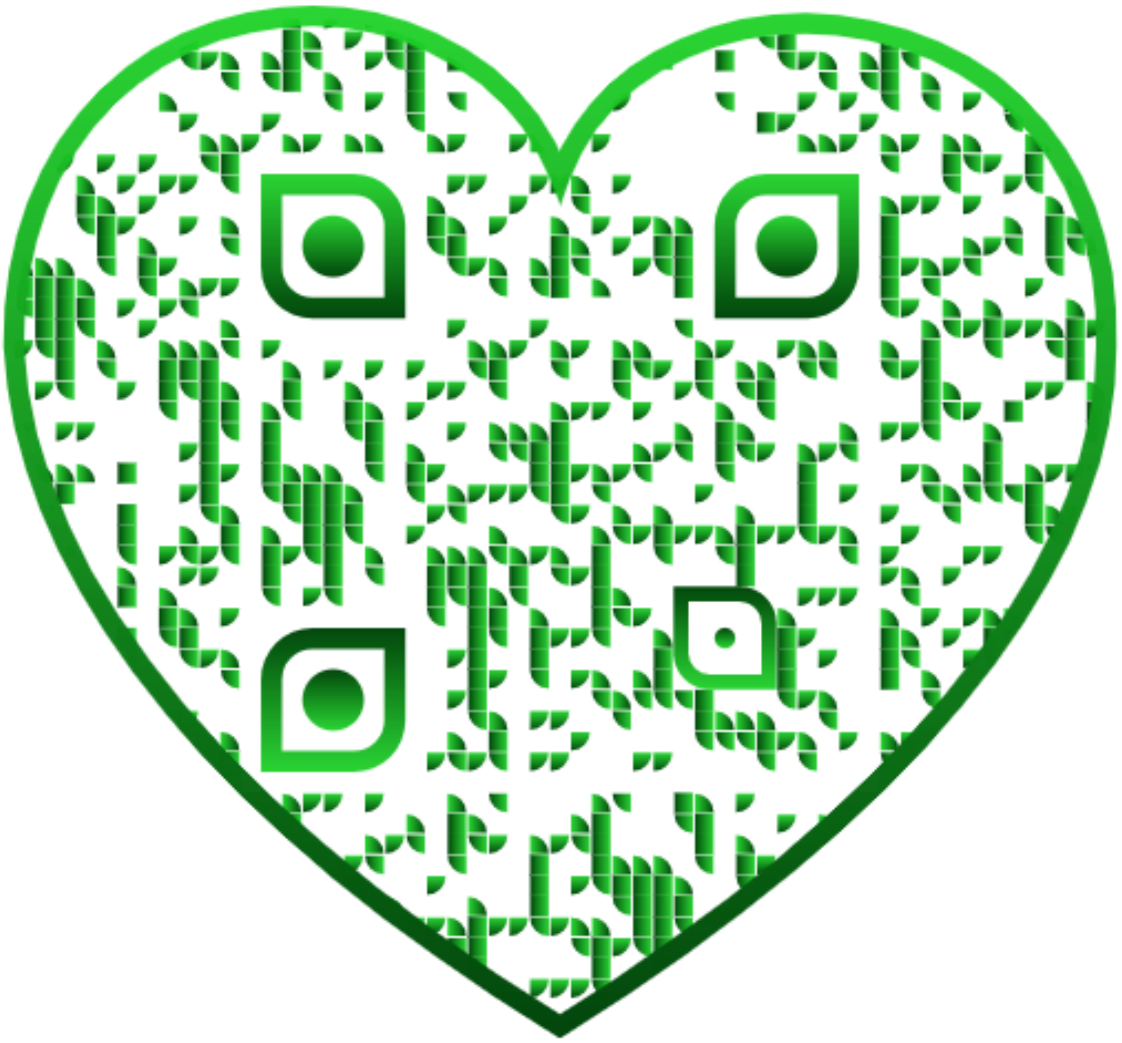
LISA
Loeb
A Simple Trick
to Happiness



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TARA TALK

Spring is here! Wow, it seems like just yesterday it was winter, and the NAMM show in Anaheim, California was in full swing. Speaking of California, we have a great issue in store for you with lots to learn about Southern California and some of the lyrics and music it has inspired over the years. Southern California is also the home of guitar innovation and iconic manufacturers, including Leo Fender's radio repair shop turned electric guitar factory, known then as the Fender Electric Instrument Company or simply Fender.

We are so excited about this issue where you will find great stories about the She Rocks Awards Show, Joni Mitchell and the Les Paul Innovation Award, the NAMM Show, surfin' guitars, Ladies of the Canyon, iconic SoCal music venues, and so much more.

Lisa Loeb is our cover artist and with her we get into the complexities of life and *A Simple Trick to Happiness*, her new album released in February this year that takes her from her focus on writing music for kids back to her "fellow adults" and examines her life as an adult (Mother, Wife, Artist, and Business Woman).

This month's edition also features interviews with some very talented musicians and women in music including **Beth Marlis** on Musicians Institute, **Laura B. Whitmore** on Women's International Music Network, **Lynda Kay Parker** on her new double album *Black & Gold*, LA punk rock icon **Alice Bag** on LA's diverse music scene, **Manda Mosher** on California Country, **Jennifer Young** on the Travis Larson Band, **Mustangs of the West** on reuniting after 20 years, and **Elise Trouw, Jessica Kaczmarek,** and **Katie Garibaldi** on instruments and music. In addition, we will be talking tone with Jimena Fosado, Beth Marlis, Malina Moye, Serena Laurel, Jessy Covets, Janet Robin, Moa Munoz, and Leanne Bowes.

If you've ever experienced writer's block, Nikki O'Neill offers insight on steps she has taken to overcome the issue, while Kathryn Cloward offers advice on achieving goals, and Leigh Fuge gives a lesson on pop punk riffs.

Martin Guitar released a new model at Winter NAMM that we're very excited about – the SC13-E. Be sure to check out our new gear reviews including new products from Martin, Fender, Taylor, and Yamaha, with pedals and accessories by EarthQuaker Devices, *Elixir* Strings, and Get'm Get'm Straps. Also included in this issue is our very popular bag of fun stuff with "Ask Alexx," Adult Coloring, I Spy, and Mind Games. And, be sure to check out "What We're Reading Now!" here at GGM!

Well, that about covers it, so turn the pages that follow and enjoy!

~ Tara Low

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ENCOURAGE. INSPIRE. EMPOWER.

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2019 © Jack Lue

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GUITAR GIRL MAGAZINE 2020 CALENDAR

Guitar Girl Magazine's 2020 calendar is a beautiful wall calendar.
This 11 x 8.5-inch calendar features the extremely talented Ariel Bellvalaire on the cover, followed by 12 months each showcasing a fabulous female guitar player, followed by a bonus four-month pre-planner for 2021 and two pages for notes.

Order yours today for $14.99 on our site at GuitarGirlMag.com.

JANUARY
Ariel Bellvalaire

FEBRUARY
Angie Swan

MARCH
Britt Lightning

APRIL
Alicia Vigil

MAY
Emily Ruvidich

JUNE
Lexii Lynn Frazier

JULY
Nikki Stringfield

AUGUST
Kiki Wongo

SEPTEMBER
Candice Levinson

OCTOBER
Jules Whelpton

NOVEMBER
Keona Lee

DECEMBER
Courtney Cox aka CC Shred

JAN/FEB 2021
Lynnay Della Lucé

MAR/APR 2021
Marla'O

NOTES
Rose Cora Perry

NOTES
Briana Alexis

To purchase, visit our website at **GuitarGirlMag.com**

COMMUNITY

SHE Said:

Janet Robin
Photo by Jack Lue

On teaching guitar:
"I teach when I'm not on tour and even sometimes when I am on tour via Skype. I'm quite dedicated to my students, as I'm sure I learned that from Randy Rhoads. I find that I actually "learn" myself from my students. They challenge me to teach them new songs I've never heard or very complicated finger-picking tunes that take a long time for me to actually learn! It's been a real treasure being able to pass on any tricks or tips, get them ready for shows, etc. I don't have children, so all my students, no matter what age they are – are like my kids. I am so proud of each of them!"

~ Janet Robin,
Guitar Girl Magazine Interview, Aug. 2012

Future cover artist?

Lily from SoCal says,
"I'm a rocker girl!"

We love Guitar Girl Magazine!!

~Sarah A

HELLO SPRING

We want to hear from you!

Questions, comments, suggestions, road stories!
Send them directly to: **info@guitargirlmag.com**

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ESP Guitars

Martin Guitar

D'Angelico Guitars

Yamaha

Yamaha NX Series acoustic guitars

New finishes and color options for Pacifica 112V, Pacifica 112VM, TRBX304/305 and TRBX504/505

Yamaha THR-II series amps

Yamaha FG Red Label Acoustic Guitars

Orange Amps

Little Bass Thing

Bass Butler

Terror Stamp

BOSS

BOSS Waza-Air Wireless Personal Guitar Amplification System

BOSS Acoustic Singer Live LT

BOSS Katana-Artist MkII

Fender

Jim Root Jazzmaster

JMJ Road Worn Mustang

MTG Tube Tremolo

Blues Deville 3 Pack with Case

70th Anniversary Broadcaster

Mustang amps

Fender

Fullerton Ukes

American Ultra

American Acoustasonic Strat

Jaguar, Jazzmaster, Stratocaster gig bag

Straps

Jim Dunlop

Jacquard Straps

Jimi Hendrix '69 Psych Series Picks

Jimi Hendrix '69 Psych Series Straps

MXR Dookie Drive Pedal V3

MXR Octavio Fuzz Pedal

Cry Baby Q-Zone Fixed Drive Wah Pedal

MXR Timmy Overdrive Pedal

Way Huge Swollen Pickle Jumbo Fuzz Pedal

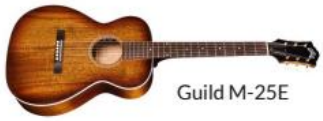
MXR Thump Bass Preamp Pedal

Guild Guitars

Starfire I Series

Aristocrat P90

Guild Junior Jumbo Reserve Maple

X-175 Manhattan Special

Guild M-25E

PRS

John Mayer Silver Sky Golden Mesa (New Colors & Maple fretboard)

PRS Stock 35th Anniversary Dragon Guitar

John Mayer Silver Sky Limited Edition Nebula Finish

S2 McCarty 594, S2 McCarty 594 Singlecut, and S2 McCarty 594 Thinline add to S2 Series

VOX Cambridge50

D'Addario Pro Plus Capo-10S

Studio MIDI Guitar

Gretsch Guitars Players Broad Junior Jet

Novo Guitars Rivolta

EVH® 5150III® 50S 6L6 Head

Gibson New Slash Collection

Dean Guitars Exile Select Series of Electric Guitars

Charvel Pro-Mod So-Cal Style 2 models

Caparison Brocken 5-BASS

Furch Guitars Little Jane Travel Guitar

Córdoba Guitars Luthier Select Series

Cort Guitars KX300 Etched Electric Guitar

Crossrock Air Carbon Series Acoustic Guitar Case

Jackson X Series Spectra Bass

Jackson Pro Series Models

Taylor Guitars added its V-Class bracing to its Grand Orchestra and Grand Symphony body styles with the Grand Orchestra 618e and 818e, and the Grand Symphony K26ce, add new 200 Plus models to their 200 Series, and released new GS Mini, GS Mini Bass, and Baby Taylor models in a variety of new wood pairings. [Pictured: Taylor's Builder's Editions models]

JONI MITCHELL

FIRST FEMALE TO RECEIVE THE LES PAUL INNOVATION AWARD

ANAHEIM, CALIFORNIA - JANUARY 18: Herbie Hancock (L) and Joni Mitchell (C) attend The 2020 NAMM Show 35th Annual NAMM TEC Awards on January 18, 2020 in Anaheim, California. (Photo by Jesse Grant/Getty Images for NAMM)

ANAHEIM, CALIFORNIA - JANUARY 18: Joni Mitchell attends The 2020 NAMM Show 35th Annual NAMM TEC Awards on January 18, 2020 in Anaheim, California. (Photo by Jesse Grant/Getty Images for NAMM)

On January 18, 2020, at the 35th Annual TEC Awards at the Winter NAMM Show in Anaheim, California, Joni Mitchell received the Les Paul Innovation Award. This award was created in 1991 by Les Paul himself through his foundation for outstanding and respected individuals in the music industry. Among the long list of past winners include iconic musicians like Paul McCartney, Brian Wilson, Steve Vai, Slash, Bruce Springsteen, and many others. We are proud that Mitchell is the first female to receive this prestigious award.

Introducing the award was Les Paul Foundation Executive Director Michael Braunstein. During the introduction, Braunstein referred to Mitchell as a "true renaissance woman." He went on to say that "her influential albums changed the language of singer-songwriters. Her melding of pop and jazz, innovative lyrics, and unique guitar playing, as well as creating and designing her own guitar tunings and guitars, made her a perfect recipient of this award."

Jazz pianist Herbie Hancock who in 2007 released *River: The Joni Letters*, his tribute album of Joni Mitchell cover songs, presented the award to Mitchell. When speaking on the qualities of rare artists "who change the whole paradigm of the medium that they work in," he spoke proudly of Mitchell's courageous and brave nature. "Over and over again, she managed to turn the challenges and experiences that she came up against in her life into not only original and beautifully crafted oral narrative with musical poems that not only pushed the ground and erased the boundaries between genres, but to serve as a lifeline that articulated what so many of us were going through in the various areas of our own lives." He added, "We need artists like Joni to wake us up, to help us remember to be human beings. It's hard to imagine the world without this courageous and brave woman's songs and records."

Upon accepting the award, Mitchell thanked everyone and said she was "truly honored." Several artists sang memorable Mitchell songs to celebrate the folk songwriter for her impressive career — Suzanne Santo performed "The River;" Kevin Ross performed "A Case of You;" Weyes Blood performed "Woodstock;" and Venice performed "Free Man in Paris."

ANAHEIM, CALIFORNIA - JANUARY 18: Suzanne Santo performs onstage at The 2020 NAMM Show 35th Annual NAMM TEC Awards on January 18, 2020 in Anaheim, California. (Photo by Jesse Grant/Getty Images for NAMM)

FEMALE FACES OF SOCAL PUNK

Alice Bag at the Hong Kong Café
Photo provided by Alice Bag

Although iconic punk bands like the Ramones, the Sex Pistols, and Green Day come to mind, there are plenty of iconic female punk rockers on top of the list. Patti Smith, Chrissie Hynde, the Go-Go's, Exene Cervanka, Alice Bag, Debbie Harry, Joan Jett, Poison Ivy, the Germs, Hole, Pussy Riot, Shonen Knife, and so many more. Since its inception in the early '70s, influences from the U.K. and NYC made their way to Southern California and sparked a vibrant, energetic under- ground music scene. Since that time, the genre has branched into more specific subgenres — surf punk, cow punk, hardcore punk, horror punk, Christian punk, Latin punk, queercore, to name just a few, and has made its way into mainstream music. Just Google it; it's amazing!

Merriam-Webster defines punk rock as "rock music marked by extreme and often deliberately offensive expressions of alienation and social discontent." Punk music emerged as younger musicians full of angst steered away from conventional rock. They were rebellious, they wanted to express their social and political views, their anger, and for some, their feelings of "fitting in" and conforming to societal norms.

Poison Ivy playing Irving Plaza, NYC, in 2005
Photo by Minervasteel / CC BY-SA (https://creativecommons.org/licenses/by-sa/3.0)

The Go-Go's at Antone's in Austin, TX. Belinda Carlisle (vocals) and Kathy Valentine (bass)
Photo by Ron Baker (Kingsnake) from Austin, Texas / CC BY-SA (https://creativecommons.org/licenses/by-sa/2.0)

Along with the punk rock scene came fanzines and a fashion culture of leather jackets, studded and spiked jewelry and accessories, and mo-hawk hairstyles.

In 2017, educator, author, poet, and artist Stacy Russo of Southern California captured the stories of women from the '70s and '80s in the SoCal punk rock scene in a unique book titled ***We Were Going to Change the World: Interviews with Women from the 1970s & 1980s Southern California Punk Rock Scene***. What makes Russo's book interesting is she wanted to touch all aspects of the era, not just the musicians, but the fans, the journalists behind the fanzines, the DJs and photographers — all the woman that made an impact.

Russo grew up in the punk rock scene in SoCal during this time which had a major influence on her life. We asked Russo during an interview with her if she found a common thread among the women she interviewed. She said, "Most described themselves as not living a traditional life, not fitting stereotypical roles for women, or simply feeling different and like an outsider."

There are so many terrific female musicians in the punk rock genre, so have fun exploring. We're just mentioning a few here!

Fender®

Clarence Leonidas "Leo" Fender was the founder of the **Fender Electric Instrument Company,** which later became Fender Musical Instruments Corporation. He started in his own radio repair business in Fullerton, Calif. in 1938, which evolved into an acoustic guitar amplification manufacturer and the invention of the solid-body electric guitar. The first solid-body electric guitar to be released under the Fender brand name was Esquire, which was ultimately changed to Broadcaster. After dealing with conflicts with Gretsch-naming rights, the name was again changed, this time to Telecaster, which proved to be a great move! Today the Fender product line of solid-body electric guitars is iconic among rock and blues musicians, and it would be rare to see any major band without one or more of these models in their music arsenal.

WINTER NAMM 2020

MUSIC PRODUCTS, TECHNOLOGY, ENTERTAINMENT & MORE

The 2020 NAMM Show Held
January 16-19 in Anaheim, California

- Over 2,000 exhibiting member companies, representing 7,000 brands
- Over 115,000 attendees
- Daily NAMM U Breakfast sessions
- Loudspeaker System Showcase
- A3E: The Advanced Audio + Applications Exchange
- AES Academy at NAMM
- TEC Tracks
- Dynaudio Unheard Pro Brooth recording sessions
- Professional development sessions through **The NAMM Foundation's GenNext**
- **Music Education Days**, which offered music teachers and school administrators informative sessions, inspiring performances and the opportunity to preview the latest instruments, products, and tools
- **The Nonprofit Management Institute** for music nonprofits, the Foundation's partner and grantee organizations, presenting the best practices in nonprofit administration.
- Over 350 education sessions by top industry leaders

- Approximately 50 sessions for retailers to learn marketing & biz strategies
- Hands-on education with pro audio sessions, lighting designers, John Lennon Tour Bus, and more
- Booth signings
- Tower of Power 50th Anniversary Concert; Mr. Talkbox; Kenny Loggins; Earth, Wind & Fire; and More!
- Ultimate NAMM Jam
- TEC Awards
- She Rocks Awards
- Parnelli Awards
- And more!

She Rocks Awards at the House of Blues honoring women in the music industry. The event featured a star-studded performance lineup, including live music from honorees **Gloria Gaynor, Lzzy Hale, Linda Perry, Suzi Quatro, Beatie Wolfe, and Tal Wilkenfeld**, the evening's co-hosts, **Mindi Abair and Lyndsey Parker**, and opening act **D_Drive**, among others. Other honorees included **Suzanne D'Addario Brouder,** Executive Director of the **D'Addario Foundation; Tara Low,** Music-based entrepreneur and Editor and Founder **of Guitar Girl Magazine; Myrna Sislen,** Owner of **Middle C Music** in D.C., classical guitarist, philanthropist, and music educator; **Judy Schaefer,** Marketing Director at **PRS Guitars**; and **Ebonie Smith,** Founder and President of **Gender Amplified, Inc.** and **Atlantic Records** audio engineer and producer.

Elise Trouw, Up-Close and Personal," interviewed by **Steve Baltin**, where she discussed the melding of live instrumentation and electronic music through looping, the ability to be a one-person show using technology and how this plays into being a touring artist.

ANAHEIM, CALIFORNIA - JANUARY 18: Elise Trouw speaks onstage at The 2020 NAMM Show on January 18, 2020 in Anaheim, California. (Photo by Jerod Harris/Getty Images for NAMM)

Jason Mraz on receiving the Music for Life Award: "I was fortunate to have music education in my public school, and that's why I advocate so hard for it," Mraz said. "Knowing how much music shaped my life and gave me so many opportunities, I knew my career would include giving back."

NAMM President and CEO Joe Lamond awarding Jason Mraz with the NAMM Music for Life Award at NAMM U Breakfast of Champions on January 16, 2020 (Photo by Getty for NAMM

ANAHEIM, CALIFORNIA - JANUARY 18: Orianthi attends The 2020 NAMM Show on January 18, 2020 in Anaheim, California. (Photo by Jesse Grant/Getty Images for NAMM)

ANAHEIM, CALIFORNIA - JANUARY 17: Lisset Díaz of Sweet Lizzy Project performs onstage at The 2020 NAMM Show on January 17, 2020 in Anaheim, California. (Photo by Jerod Harris/Getty Images for NAMM)

ANAHEIM, CALIFORNIA - JANUARY 18: Leslie Gaston-Bird speaks at The 2020 NAMM Show on January 18, 2020 in Anaheim, California. (Photo by Jerod Harris/Getty Images for NAMM)

ANAHEIM, CALIFORNIA - JANUARY 18: Linda Perry attends The 2020 NAMM Show on January 18, 2020 in Anaheim, California. (Photo by Jerod Harris/Getty Images for NAMM)

Gibson Generation Group (G3) artists Sonny French and Jayden Tatasciore with Emily Wolfe on vocals at Gibson Live at the Grove Photo provided by Gibson Guitars

ANAHEIM, CALIFORNIA - JANUARY 18: Sugar in the Gourd performs at The 2020 NAMM Show on January 18, 2020 in Anaheim, California. (Photo by Jerod Harris/Getty Images for NAMM)

"It was incredible to see NAMM Members and industry professionals from around the world come together in such a positive way to experience the launch of countless new products, attend the best industry education available anywhere and to enjoy the comradery and networking that makes our musical lives so meaningful," commented Joe Lamond, NAMM President and CEO.

"The NAMM Show is the ultimate opportunity for industry professionals to come together to share their passion for music, build relationships, and learn from each other through the vast array of educational and networking opportunities that The NAMM Show has to offer," said Chair of the NAMM Board of Directors, Chris Martin of C.F. Martin. "It's a place where we hold each other up, cheer each other on, and strengthen the industry as a whole."

Prior to the actual beginning of the NAMM Convention, The NAMM Foundation hosts a **Day of Service** to support music education in school. Their sixth year in action, they supported the Anaheim Elementary School District in visiting Horace Mann Elementary School. From the NAMM press release:

> The day began with a welcome from Principal Louie Magdaleno, followed by Superintendent Downing, Mayor Harry Sidhu, a representative from the office of California State Senator Ling Ling Chang and Chair of The NAMM Foundation, Joel Menchey, followed by a special performance from the Kindergarten class and then, YouTube sensations, Melodica Men who performed a melody of well-loved hits on melodicas.
>
> Superintendent Dr. Christopher Downing shared that, "Since 2015, NAMM has generously brought together a group of dedicated musicians who volunteer in Anaheim Elementary School District as part of the Day of Service. It's incredible to witness the magic that music education brings. It provides a creative language that will not only expand your world but will help you more deeply understand it. To say that music has been transformative for the district is an understatement. I'm proud to say we're the only district in the United States where [students] learn how to play up to six different instruments. Isn't that incredible?!"
>
> Marcia Neel of Yamaha shared that, "Day of Service is an opportunity to see kids making music, which is what we're all about at The NAMM Foundation. The more kids who become music makers, the better it is for the whole world. To see it in practice warms my heart."
>
> "Day of Service really sets the tone for the NAMM Show," offered Tiffany Stalker of Korg. "Spending the day with these kids, seeing the joy that we can bring to them through music, really solidifies why we do what we do. This is the future… and the more that we can introduce music to students everywhere, the better we'll be served in the future. It's just a great day."

Kudos to The NAMM Foundation for this important endeavor.

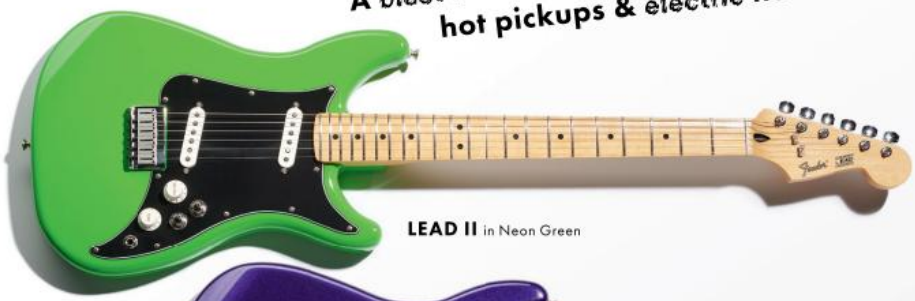
This is just the icing on the cake. To see all things NAMM, go to **NAMM.org**.

Celisse performed at Gibson at Gibson Live at the Grove Photo provided by Gibson Guitars

Stez Lindes of **The Paranoyds** plays the Lead III in Metallic Purple.

The Lead II & III

A blast from our past with screaming hot pickups & electric new colors.



LEAD II in Neon Green

LEAD III in Metallic Purple

Fender

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EIGHTH ANNUAL SHE ROCKS AWARDS ROCKED THE HOUSE OF BLUES

The evening began with a cocktail hour and dinner with a Silent Auction that had many tremendous gifts – autographed items, gift baskets, artwork, and an Epiphone She Rocks acoustic guitar autographed by all of the hosts and honorees.

Held on January 17, 2020, at the House of Blues in Anaheim, Calif., the **She Rocks Awards** show featured exceptional performances and emotional, inspiring acceptance speeches by women in the music industry. Hosted annually by the Women's International Music Network (WiMN), the evening's host was the Founder of WiMN, **Laura B. Whitmore.** Whitmore says, "This year's event was over the top, and I couldn't be more proud. From legendary honorees and heartfelt speeches to electrifying performances that had the audience on their feet, this was a night to remember."

Kicking off the evening with the instrumental progressive metal Japanese band D_Drive. Other outstanding performances for the evening included the house band Rock Sugah, Suzi Quatro, Linda Perry, Willia Amai, Lzzy Hale, Beatie Wolfe, Tal Wilkenfeld, Jenna Paone and Laura Davidson, and Mindi Abair, with the final epic performance by Gloria Gaynor.

Host and Founder of WiMN, **Laura B. Whitmore**

Co-host **Lyndsey Parker**

Gloria Gaynor performance included her GRAMMY-nominated track, "Talkin' 'Bout Jesus," from her new gospel album *TESTIMONY*, followed by her timeless anthem "I Will Survive."

Lzzy Hale performed the bands singles, "I Get Off" and "I Miss the Misery."

D_Drive performed the opening act.

Beatie Wolfe performed an emotional tribute to hit songwriter Allee Willis who had just recently passed away in December.

Linda Perry performed a piano version of "Not My Plan" and then played her new custom Taylor Guitar delivering a beautiful version of Christina Aguilera's hit song, "Beautiful," which she wrote.

Tal Wilkenfeld, Vision Award – chart-topping singer-songwriter and critically acclaimed bassist, performed selections from her recent album, *Love Remains.*

Suzi Quatro rocked the house with her rendition of "Johnny B. Goode."

Laura Davidson and Jenna Paone, performed "Queens" from the upcoming release, *Girl, the album.*

Tara Low, Founder and Editor of Guitar Girl Magazine on the Red Carpet

Suzanne D'Addario Brouder, Director of the D'Addario Foundation

Co-host **Mindi Abair** performed a new unreleased song, "Where There's A Woman There's a Way."

Judy Schaefer, Marketing Director of PRS Guitars

House band **Rock Sugah** on the Red Carpet

Myrna Sislen, Owner of Middle C Music

Jenna Paone, Singer-songwriter and Performer

Ebonie Smith, Founder and President of Gender Amplified, Inc, and Atlantic Records audio engineer and producer

2020 She Rocks Awards honorees:

- **Gloria Gaynor**, Legend Award – GRAMMY® Award-winning artist, GRAMMY Hall of Fame inductee, and the legendary voice behind the iconic hit "I Will Survive"
- **Linda Perry**, Powerhouse Award – Golden Globe, Critic's Choice-nominated artist, Songwriter Hall of Fame inductee, multi-platinum producer and former frontwoman for 4 Non-Blondes
  "Stop focusing on what that person's doing, and what that person's doing – we just gotta focus on what we're doing because that's what makes true change."
- **Lzzy Hale**, Inspire Award – GRAMMY Award-winning artist/songwriter and frontwoman for Halestorm
  "I would like to thank my foremothers of rock and roll for trailblazing uncharted territories through no man's land. These ladies are pioneers."
- **Tal Wilkenfeld**, Vision Award – chart-topping singer-songwriter and critically acclaimed bassist
  "When I'm on stage I've never thought to myself, 'I'm really feeling the groove here… for a chick.' Right now, we may be in a 'male dominated industry' because we're outnumbered, but I'm pleased to see so many women choosing not to put up with being 'male dominated' in their personal or professional lives." She continued, "Thank you to She Rocks, you're a fantastic and necessary organization. I hope you will continue to inspire women, men, and the media at large until the question asked is no longer, 'What's it like being a chick in this business,' but, rather, 'What's it like being YOU in this business?'
- **Suzi Quatro**, Icon Award – pioneering bass player, singer, musician and actress who played the role of Leather Tuscadero on *Happy Days*
  "I want to clear up a little myth about women, we do have balls. We keep them in our head so they don't get kicked."
- **Beatie Wolfe**, Innovator Award – Singer-songwriter, pioneer of immersive music formats, UN Women role model
  "Art in the wider sense has always been vital to my life, and why I felt I was here in the first place. Over the years, I have explored what art and music can look like today, and how cool they are to our humanity. Sharing these explorations has brought me immense joy."
- **Suzanne D'Addario Brouder**, Champion Award – Director of the D'Addario Foundation
  "We're entering a new decade and we can say that progress has truly been made, but my true belief is that our greatest contributions lie in our abilities, both man and woman, to work together to make this world a better place."
- **Tara Low**, Dreaming Out Loud Award-Music-based entrepreneur and editor and founder of *Guitar Girl Magazine*
  "I would like to offer advice to every aspiring female out there … and that is to get up in front of any audience from 5, to 50, to 50,000! Get up there and let them hear you sing and play – or do whatever it is you do – just do it!
- **Myrna Sislen**, Trailblazer Award – Owner of Middle C Music in D.C., classical guitarist, philanthropist, music educator
- **Judy Schaefer**, Excellence Award – Marketing Director at PRS Guitars
  "We all carry with us the ability to help others see their potential, to support each other, to propel each other forward; to be a mentor, a sounding board, or just a cheerleader. … We have the power to make sure that women and girls everywhere know they can be a rock star, a marketer, or a backup receptionist, and be absolutely proud."
- **Ebonie Smith**, Mad Skills Award – Founder and President of Gender Amplified, Inc, and Atlantic Records audio engineer and producer
  "My prayer is that more women's lives can be impacted through the exploration of music production and music in general."
- **Jenna Paone**, Spirit Award – Singer/songwriter, performer and co-writer of *Girl, the album*

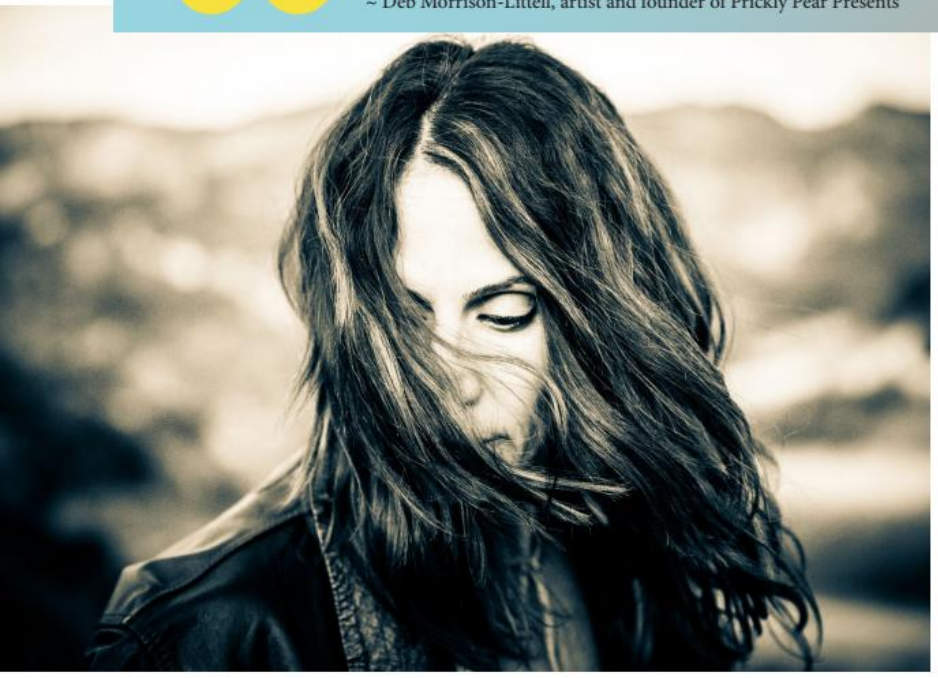
Co-hosting the event were Yahoo Entertainment music editor **Lyndsey Parker** and saxophonist-vocalist **Mindi Abair.**
Find out more about the She Rocks Awards and the Women's International Music Network at **thewimn.com**.

LADIES OF THE CANYON

THE MOVERS & SHAKERS OF SOCAL'S VIBRANT AMERICANA SCENE

By Nikki O'Neill

> "This is our time... and we've got a goldmine."
> ~ Deb Morrison-Littell, artist and founder of Prickly Pear Presents



Deb Morrison - photo by John Whitaker

In the West Coast metropolis where glitter meets bitter and music venues come and go, there's a remarkable artistic camaraderie within the Americana scenes of Los Angeles and its surroundings. What's noteworthy is the significant number of women spearheading this community of creative talent: artists; band leaders who double as organizers of showcases; publicists; talent bookers; filmmakers and poster artists, all dedicating their time and money to lighting the spark, setting things in motion, and spreading awareness.

"It's a large group, but it's also tight-knit. Everybody bonds together, and through strength in numbers we try to make our presence known in Nashville and at SXSW," says **Kim Grant**, publicist, columnist for roots music magazine *Turnstyled*, *Junkpiled*, and co-founder of the Grand Ole Echo concert series in Los Angeles (which is still going, but under different leadership).

Some host concert series, festival showcases, radio shows, podcasts, and other events to promote local talent, while also being active artists. The combination of these undertakings requires time, dollars, nonstop creative ingenuity, and seemingly endless supplies of determination where others would've quit long ago.

"It's definitely a full-time job to get something like this up and running," says **Deb Morrison-Littell**, singer and bass player with Morrison & Company, freelance photographer, and owner of Prickly Pear Presents Americana Music Nights concert series.

Deb, what kind of work goes into creating Americana Music Nights and getting the word out every week?
People might not realize all the time and money that goes into finding a venue, booking, scheduling, creating all the media, marketing, and doing publicity on a consistent basis — and feeding the social media animal on top of that, which is a job in itself. I had to get a creative team, with people I like, that could help provide what I needed: artwork, posters, and photographs. And I had to put money behind it to make it happen.

But you have to enjoy the process and do it for something much larger than money. The benefits of the whole event coming together is a wonderful ride, plus the people who have been brought together in the name of music. The whole point of playing and listening to music is community ... gathering to make something happen, and the love of the art.

While Deb strongly encourages anybody with a similar idea to "throw it against the wall, go for it and give it 200 percent," she also points out that things will unfold and move according to some sort of timeline, but it's usually not the one you had in mind.

It can take a long time for people to become aware of what you're doing. You have to let it grow in its own way. LA is such a vast, wide city with so much going on that it can be hard to know where to look. That's why calling something "Americana Nights" or "California Country" is helpful because it lets people know that "oh, there's something going on over there." It gives people a place to look.

Deb's publicity efforts — which include distinctive poster art and videos — drew the attention of **Manda Mosher**, a solo artist (formerly of CALICO the band) and owner of three entities: the all-genre record label Blackbird Record Label, California Country Apparel, and California Country Events.

Kim Grant and Pam Moore - Grand Ole Echo founders - photo by Pi Jacobs

Manda, you were working on three California Country showcases at AMERICANAFEST 2019. What made you want to collaborate with Deb?
When I saw what Deb was doing at the Highland Park Bowl with the images, artwork, and the cool, mysterious videos, I was really impressed. My husband and I are big fans and connoisseurs of album art and poster art. And I loved the combination of people that I know and that I'd never heard of that I got to discover through Deb's series. So as I was putting together the California Country events, I knew if we had Deb on the team, we would collectively present strong events. Partnering with Dave Bernal and his California Country radio show and Ted Russell Kamp were the perfect choices to represent our California scene. [Editor's note: Dave did artist interviews and a live broadcast from the showcase, featuring Garrison Starr, Jaimie Wyatt, Ted Russell Kamp, Tawny Ellis, Jim Lauderdale, and many more.]

How were you able to connect with AMERICANAFEST and make this one of their official events?
This goes back to CALICO the band, where we were individual artists/songwriters who came together in a group. We often booked events with multiple artists because we enjoyed the community and tying the threads together. The California Country Show at AMERICANAFEST was a natural extension of these prior efforts. I always saw AMERICANAFEST as a smaller version of SXSW, which has these cool international and regional showcases like "Australia Fest." Back when I started performing at AMERICANAFEST in 2010, they didn't have such a thing as a California showcase.

Manda Mosher - Photo by Deb Morrison-Littell

In the initial years of the California themed events, we started out connecting with media outlets like The Alternate Root and other Californians who were out there doing smaller, boutique showcases, so we thought of pooling our resources. I reached out to Jed Hilly (Executive Director of the Americana Music Association) and asked if we could have an official status for our California event within the festival. They thought it was a great idea, and since that time, applying for an official event has become a streamlined application process that is open to anyone who has an event idea they would like to propose within the festival.

What does it take to promote this kind of showcase successfully?
It involves a lot of reaching out, a lot of communication, and you do have to spend money to promote it. You must learn social media marketing, advertise, and get good graphics done. Visuals are crucially important when it comes to marketing your event. With AMERICANAFEST, you can buy a sponsorship package, which is very helpful because you get into the festival app and on the program, so all the conference attendees know about your event.

In spite of how much Southern California has contributed to this style of music, its artists still deal with some prejudice, right?
California is often overlooked in the history of roots music. There's a preconceived "not authentic" notion, but people don't think of the rural areas that are here beyond the big cities.

One important thing to remember about LA's contribution is that it had and still has some of the best recording studios in the world. Many of country music's big artists historically came through LA to make records and perform in our historic venues.

Kim, how does the SoCal Americana scene get treated by the local press?
In LA, although there are great exceptions, Americana is sometimes ignored to write about more popular indie music. It's easier to get coverage out of town. But lately, the younger artists like Sam Morrow and Jaimie Wyatt are starting to be taken seriously by the national publications, being written up in Rolling Stone and such.

The LA scene features many transplants, and others conversely leave the city to try their luck in Nashville. The California-themed showcases at AMERICANAFEST provided opportunities for people to reconnect, and some of the now Nashville-based musicians backed up the LA artists who couldn't fly out with their own bands. These moments weren't lost on Deb, Manda, and the other hosts.

Deb, in closing, how would you describe this community of artists that you're a part of?
I see them as the storytellers of our time. Someday, the next generation will look back at what we are doing and hopefully be inspired by watching our "old footage" or listening to "bootleg recordings" of a music scene that we are in the process of creating now.

We are writing our own history and should relish in every moment of making music together, whether it's in someone's living room, curating an event, or recording an album. This is our time ... and we've got a goldmine.

SoCal Americana Artists to Check Out

Dave Bernal: Leader for Just Dave Band and a central figure in the growing country scene in Long Beach, hosting The California Country Show, a radio show and podcast. He recently did a 6-week series called "Trailblazers: Women in Country Music,"

where he interviewed female indie country artists from SoCal like Dixie Jade, Sheyna Gee, and Honey County. **california-country.com**

Francesca Brown: Received great press for her latest single (including American Songwriter) and will perform throughout 2020. **francescabrownmusic.com**

Annette Conlon: Releasing a new album this spring. **annetteconlon.com**

Lacey Cowden: Host of the "Live from Venice" showcases at the Townhouse, poster artist, and illustrator. **laceycowden.com**

Tawny Ellis: Releasing a new album, "Love Life," with U.K. tour this spring. **tawnyellis.com**

Molly Hanmer & the Midnight Tokers: Recording their second album with producer Sheldon Gomberg (Rickie Lee Jones, Ben Harper) and touring later in 2020. **mollyhanmer.com**

KP Hawthorn: Six months into touring the U.S. with her husband Johnny Hawthorn in their duo, The HawtThorns, and promoting their album "Morning Sun." East Coast tour in February and SXSW in March. KP is also producing records with production partner Steve Berns; they just completed an EP for Saint John's Dance, a bluegrass/Americana band. **thehawtthorns.com**

Adrienne Isom: Bass player with her and her husband Chris Isom's band Nocona. New album out late spring. **noconamusic.com**

KP and Adrienne are also teamed up for a film project focusing on the legendary Palomino Club in North Hollywood (1949-1995), which was a home base to many country superstars; Ronnie Mack's Barn Dance; "Talent Night," and other iconic happenings through the decades.

Pi Jacobs: New single and video "Rearview" was followed by a new album, "Two Truths and a Lie," in February. SXSW in March, and extensive touring in 2020 including West Coast (Feb/March), East Coast, and Southeast (April/May), and Europe (Oct.) **pijacobs.com**

Heather Lomax: Single and video release in February; full-length album out in mid-April. **heatherlomaxmusic.com**

Deb Morrison-Littell: Singer and bassist with Morrison & Company. Currently writing and recording new music. Photographer. Owner of Prickly Pear Presents Americana Music Nights, a weekly concert series. **morrisoncompanyband.com**

Manda Mosher: Solo artist. Owner of three entities: Blackbird Record Label, California Country Events (which hosted three events at AMERICANAFEST 2019), and California Country Apparel. Built San Fernando Valley Recording, a recording and rehearsal facility, recording singles and a full-length album. Released Ian Gothe's album on Blackbird. Listening to label submissions. Doing shows, including The Troubadour, in March. **mandamosher.com**

Nikki O'Neill: Solo artist. Interviewed in Guitar Player Magazine Nov 2019. Releasing a new full-length album, "World is Waiting," and video in May, with tours to follow. Has her own **TrueFire.com** guitar lesson channel, "Twang, Soul & Rock 'n' Roll." Author of "Women's Road to Rock Guitar" (Alfred Music/iBooks) **nikkioneill.com**

Amilia K Spicer: Had an official showcase at AMERICANAFEST 2019 and is always touring across the U.S. **amliiakspicer.com**

Garrison Starr: European tour in Jan/Feb. New album out this year. **garrisonstarr.com**

Jaime Wyatt: **jaimiewyatt.com**

SoCal Americana musicians going to AmericanaFest - photo by Karman Kruschke

Emily Zuzik: Solo artist and in the duo, Angelenos. "Trouble" single and video out released in January. A new full-length album, "Torch & Trouble," out in May. **emilyzuzik.com**

Get Your SoCal Americana, Alt-Country, and Country Fix at These Venues

Grand Ole Echo; McCabe's Guitar Shop; the Cinema Bar (once a hub for the whole scene originating in the '90s, and where Lucinda Williams got her start); The Townhouse; Coffee Gallery Backstage; Hotel Café; Wine & Song; Ireland's 32; Maui Sugar Mill Saloon ("Twang City" show series); Pete Anderson's The Viva Allstar Jam at Viva Rancho Cantina, Harvelle's; Tuning Fork; Love Song Bar; Lucky Strike Live; the Park Bar & Grill; Joe's Great American Bar & Grill; Petie's Place; Cowboy Palace Saloon in Chatsworth; Copper Blues in Oxnard; Cowboy Country in Long Beach; Pappy & Harriet's out in Joshua Tree, El Segundo Public Library's concert series; Prickly Pear Presents "Americana Music Nights," and "California Country" events.

Photos: Deb Morrison-Littell/Shots by Morrison

Prickly Pear Presents Americana Music Nights Poster Art: Lucy Faery

Prickly Pear Presents poster art by Lucy Faery

AN IMPOSSIBLE ASK FOR AN IMPOSSIBLE PLACE

The Songs that Draw Us to Southern California

By Michelle DeLateur

To find the mystery of California, one doesn't need to look beyond the name. Possibly coming from a romantic novel by Garcia Ordonez de Montalvo, "California" is used to describe a mystical golden paradise.

California is still a myth that is 100% golden and the stuff of romance. It's here, nestled in the desert, bordered by the mountains, chilled by the ocean air, and warmed by the sun that knows no seasons beyond summer and spring, that the power of the land meets the power of the creative spirit. It's a place where people try to tackle the impossible. And at moments, it all seems a little too good to be true.

But in return, Southern California has helped influence, inspire, and deliver everlasting changes to the music sphere. California songs feature not just a sun-baked sound cruising at just a half step slower than the rest of the world. They also inhabit the space, the loneliness, and the isolation inherent in a city where freeways were built on top of train tracks, and parts of the city may as well be another state.

So how does one summarize Southern California's deep influence on music? It's easy: we don't. It's an impossible ask. But several iconic songs embrace California's style and the SoCal life, and in sharing these, we also lay out the threads and the permanent changes California has made on the world of music.

"Ladies of the Canyon" – Joni Mitchell

Colors up the sunshine hours
Pouring music down the canyon-
Coloring the sunshine hours
They are the ladies of the canyon

Tucked in the hills behind the Hollywood strip, the creativity and influence of Laurel Canyon felt like a well-known secret to the '60s and '70s songwriters that flocked to its mountains. Simultaneously providing the space to craft alone and the inspiration to collaborate with others, famed musicians packed in living rooms to share their craft. Among the most well-known creative residents was Joni Mitchell, whose Laurel Canyon house and the everyday experiences within it, were immortalized in "Our House" by fellow Canyon resident Graham Nash. The California air brought forth freedom of expression and freedom of instrumentation on *Ladies of the Canyon*. It's an album that encapsulates geography and folk music at the same time. Before she was *Blue*, she was a lady of the canyon.

"California" – Joni Mitchell

And then there was, of course, *Blue*, the album that hits almost every Top 100 list; the one that record seekers still attempt to find on vinyl; an album that Brandi Carlile played in its entirety in a cell phone free show at the Walt Disney Concert hall. And it's here that we find the track "California," identifiable by the opening dulcimer, where Mitchell yearns for her home even while visiting the great cities of the world. It's an anthem for all California lovers during their time away: "I'm your biggest fan California, I'm coming home."

"This Town" – The Go-Go's

This town is our town
It is so glamorous
Bet you'd live here if you could
And be one of us

Blending harmonies, beats, surf-pop guitar, and punk, this debut hit album combined the genres before it and simultaneously prepared for the next wave of '80s music at the same time. It's rock but not overwhelming; it's '80s pop, but it has a touch of crunch. It's a musical invitation, almost as enticing as their wish in "This Town." The Go-Go's dare us to join Los Angeles: "Jump in the race." Make a wish and jump into the city of dreams.

"California Paradise" – The Runaways

Malibu shines like summer gold
Wild beaches
In the salty wind
California summers never end
California - you're so nice
California - you're paradise

A walk down the Sunset Strip yields stories behind every store front. And within the walls of the Whisky, the Runaways certainly made their mark. While their sound transcended both coasts, the always energetic and sometimes cathartic music of the Runaways is both a product of and an influence on punk. Getting their start in the punk glam scene of Los Angeles while playing at the Whisky A Go Go and The Disco, the Runaways seemed to reject everything before them (mainly, all-male punk groups) and rewrite the genre while creating a space for edgy rock feminism. Their debut eponymous album didn't just launch the careers of Joan Jett and her bandmates; it was the start of a legendary shift in punk, one that allowed bands like Northern California rockers The Donnas and Southern California band L7 to thrive. On *Queens of Noise*, the Runaways turned their sound towards a dedication to their Southern California roots on the track "California Paradise" and a reflection on their hopes and dreams with "Hollywood."

"The Only Place" – Best Coast

We wake up with the sun in our eyes
It's no surprise that we get so much done
But we always, yes we always, we always have fun

Before Best Coast leapt into the swirling, ethereal production of *California Nights*, they created a homegrown, melodic playground to share their love of the California coast on the album *The Only Place* (as if their name didn't do it

enough justice). *The Only Place* didn't just create a soundtrack for Southern California; it finally asked the question no one was brave enough to ask: "Why would you live anywhere else?" The music video for "The Only Place," lead single off the album, sports a destructive Los Angeles day: partying and playing music in the sun, driving in a convertible down the coast with a California Republic flag, and throwing instruments into the Los Angeles River. The fact that it was recorded on a record label called Wichita makes it all the better.

"All I Wanna Do" – Sheryl Crow

All I wanna do is have some fun
Until the sun comes up over
Santa Monica Boulevard

The Tuesday Night Music Clubs have changed from 1993. The album's title is a reference to the songwriting group that helped create the album, but one can't help but consider the clubs that have shifted in the Los Angeles scene since the inception, creation, and celebration of this album. The famed clubs of the strip are still known by one name monikers: The Roxy. The Whisky. The Troubadour. In 1993, these clubs played host to the grunge phase of the '90s and the early development of metal. Now, pay to play models have been adopted by several venues, changing the feel. But fret not: leave it to Sheryl Crow to remind us of what we really need to focus on. All we need to do is have a little fun. And the rest will fall into place.

"West Coast" – Lana Del Rey

Down on the West Coast, they got their icons
Their silver starlets, their queens of Saigons
But you've got the music
you've got the music in you

The quintessential element in the first single from *Ultraviolence*, "West Coast" is the dramatic switch between verses and the chorus. The woozy, swaying chorus that comes out of left field (left coast?) switches with such energy that it echoes the back and forth of the city. The first time you hear it, it's startling, and then, eases into unique and memorable, and suddenly you're pressing repeat over and over again.

"Malibu" – Hole

Hey, hey
We're all watching you
Oh, baby, fly away to Malibu

Don't let the dreamy acoustic guitars at the beginning of "Malibu" trick you into thinking this song is a beach time cruiser. Malibu itself, a combination of celebrity homes and rehab facilities, does itself embody the dichotomy of a starstruck culture. And the song itself, both beautiful and painful, shares a dark side of celebritydom, and the dualities and dichotomies of that life. Alongside a potential escape route from the celebrity skin so many wear, Malibu also offers intrigue and a simultaneous request to "fly" towards it. A give and take, like the sea below, and a recognition of the ebb and flow in the Southern California life.

"San Andreas Fault" – Natalie Merchant

You'll be the brightest star
The world has ever seen
Sun-baked slender heroine
Of film and magazine

It's hard to say that a song is "hidden" in an album when it's an opening track. But when hit single "Wonder" is track number two, it makes sense that Natalie Merchant's ode to a movie star is lost among Tigerlily. When Merchant re-released the songs of Tigerlily on 2015's *Paradise Is There*, you can't miss it. Echoey and layered, it is the opening scene to the story of Natalie Merchant's transcendence on both female singer-songwriters and Los Angeles.

"California Soul" – Marlena Shaw

No matter what you do
It's gonna get a hold on you
California soul
California soul

Released in 1969, "California Soul" could have and probably should have taken a slot on Quentin Tarantino's *Once Upon A Time In Hollywood*. Written by Nickolas Ashford and Valerie Simpson, the strings and horns that line "California Soul" anchor us to another time. Like California itself, the air and the vibes, they grab and never let us go.

"Andres" – L7

Down in North Hollywood....

The Album title, *Hungry for Stink*, could have been mistaken for New York City, a town infamous for the smell. But the opening lyrics to the song "Andres," roots us in the Northern part of Los Angeles. The problems facing our young rockers are simple: Locks and A/C. Who is Andres anyway? But the beauty of the song is in the simplicity; that songs don't necessarily need a story and that they can still encapsulate the tone of a place in their instrumentation.

"Eden" – Sara Bareilles

You know if I could change anything,
I think I would start with the name
The truth is all those angels started acting
the same

At first listen to "Eden," without paying attention to the lyrics, you might gloss over the reference to Los Angeles. The metaphors to the story of Eden litter Sara Bareilles' song about falling out of love with her former home. We can't have beauty without pain, and Los Angeles, while a paradise, also has harshness, hardness within it. *Eden* reminds us of this.

"Spectacular Views" – Rilo Kiley (Jenny Lewis)

There are no bad words
For the coast today

The last full song on *The Execution of All Things*, "Spectacular Views" could have referred to the glorious landscapes that Angelenos are privy to. But instead, the song centers on the beautiful mystery that happens when feelings and locations stay with you over time. And that's Southern California. We don't know why we feel the way we do here. What we do know is that amongst it all, it's beautiful.

"T-Shirt From California" – Mustangs of the West

I got a T-shirt from California
It says Sunset Boulevard

"T-Shirt From California" is a sentimental song about love gone wrong, written by lead singer Suzanna Spring (co-written with Wes Hightower) and recorded at Snuffy Walden's Taylor Made Studios. "I wrote 'T-Shirt From California' when I was living in Nashville and homesick for California," said Spring. "Sitting on my couch one morning, strumming my guitar, the chorus melody and chorus lyrics came through, almost complete. I took that chorus into a writing appointment with Wes Hightower, and we wrote verses and the story. He had an idea for those great Beach Boys harmonies in the chorus, and Mustangs of the West has such a beautiful vocal blend; it was natural that we'd record the song."

"Gone West" – Gone West

I've gone west, rollin' down the highway
like a tumbleweed
I've gone west, where the canyons fall into the deep
blue sea

Colbie Caillat exudes Southern California's sun and beaches throughout her music. Since relocating to Nashville several years ago and forming the band Gone West with fiancé **Justin Young**, dear friend, and longtime collaborator and cowriter **Jason Reeves**, and his wife, **Nelly Joy**, the band released their single, "Gone West" on traveling back to California by way of Tennessee and Amarillo.

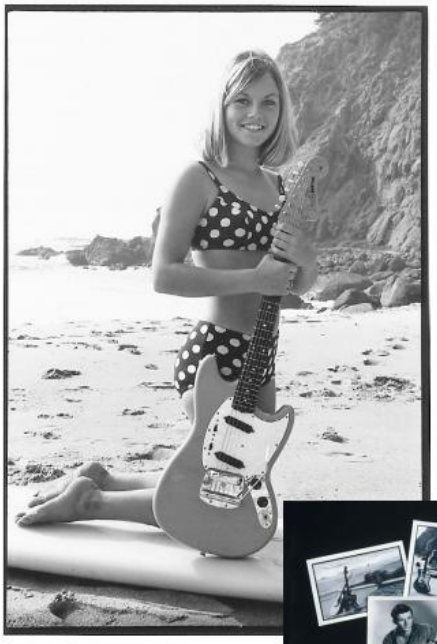
"Calico" – Brooke White

This is the wild, wild west
Where the weather is better and the
Eagles did it best
Joni owned the Canyon and the radio
Here they call it rodeo, not rodeo
Where there ain't no rules and anything goes
We can all get together down in Calico

Former *American Idol* contestant from season seven, **Brooke White**, released a Nashville country-style album written, recorded, and produced entirely in California. *Calico* embodies the rising of contemporary country music – a style that stretches traditional country music norms blending elements of pop and rock music with Laurel Canyon folk. The title track, "Calico," speaks of her journey on Idol and mentions several iconic musicians. The album is peppered with song references to California, with "Pioneer" telling the story of her journey from Arizona to California.

LET'S GO SURFIN' GUITARS

By Caroline Paone



Sixties surf-rock celebrated all things California – beach parties, sunshine, and fast cars. For surf rockers, a swell of shiny new guitars entered the market primed for trebly, twanging riffs.

Instrumental surf, with its fast tremolo picking, rolling drums, and heavy reverb, had a sonic vibe all its own. The Ventures made waves with the iconic song "Pipeline" and Dick Dale's reverb-drenched riffs took instrumental surf to new heights.

"What I was trying to do was actually capture the sound of being out in the ocean," Dale told the *Baltimore Sun* in 1993. "When I'd be out there surfing, I could feel this thunderous sound. When I started banging on my guitar, I was trying to emulate that same sound – that fat, thick sound."

Dale gravitated toward Fenders, which were manufactured not far from the beach

in the company's Fullerton, Calif. factory.

Guitarist Kathy Marshall, known as "the Queen of the Surf Guitar," played a Stratocaster as well as a Jazzmaster. She sat in with several groups, including Eddie and the Showmen, the Blazers, and the Crossfires. Legend has it she even jammed with Dick Dale. Scant recordings of her playing exist, but she's distinguished for her stage style and picking technique.

Early on, The Ventures used Fenders but later played Mosrite guitars by the California manufacturer. That connection was short-lived, but still, many associate the group with Mosrite since they released a few Ventures models.

The Surfaris, from Glendora, Calif., created the popular surf standards "Surfer Joe" and "Wipe Out." James Fuller's lead guitar riffs are still widely duplicated today.

In later years, surf rock resurged with the movie *Pulp Fiction*; and popular guitars of the day became retro-cool finds. Surf rock's influence can be heard in the Go-Go's music and U-2's The Edge.

Today, beach music is still going strong with bands The Surfrajettes, among others.

STANDOUT GUITARS OF SURF MUSIC

A host of colorful and offset guitars enhanced the sound and imagery of the surf rock genre.

FENDERS

STRATOCASTER

Launched in 1954, the Stratocaster looked like no other guitar at the time. It had a smooth, contoured body and designed with the player's comfort in mind, as opposed to the chunkier Telecaster.

A solid-body electric, the Strat housed three pickups, a built-in vibrato unit, and was the ultimate guitar for creating chordal effects.

This new breed of guitar came in colors like Sonic Blue and Burgundy Mist, which appealed to the SoCal car and beach culture. The Strat's production mirrored the contemporary automobile designs and aesthetics of the '50s and '60s. With sleek curves, a proportioned body, and chrome details, the Strat looked as good as it sounded. To this day, the guitar is famously used for almost any style of music.

As far as the Stratocaster, there was none more infamous than Dick Dale's gold axe known as "The Beast." Dale needed durable equipment, and a Strat was the perfect vehicle for the guitarist's rapid-fire playing and distinctive tone. He strung The Beast with a combination of wound and unwound strings and preferred a heavy-gauge pick for his aggressive attack.

The Stratocaster was also the go-to for many other surf players looking for a versatile, stand out guitar.

JAZZMASTER

In an effort to expand the scope and appeal of their lineup, Fender introduced the Jazzmaster at 1958's NAMM show. Touted as "America's finest electric guitar," its offset-body sported an updated vibrato system and cost $50 more than a Stratocaster at the time.

The space-age beauty, designed by Leo Fender, was first marketed as an upscale guitar for jazz players. Made to produce a rich, warm sound, the Jazz came with new features as well. The guitar had two plastic-covered soapbar pickups, a rhythm/lead circuit slider, as well as a floating tremolo system – a feature that intrigued surf guitarists whose pitch-bending mimicked the sound of ocean waves.

Jazzmasters were produced in cool colors, and some had block-shaped fingerboard inlays. A Jazz in Standard Sunburst finish was released in 1959, the decidedly surfer-friendly Foam Green debuted in 1963, and the Blue Ice Metallic was bright, but yellow fading overtime turned it a greenish hue.

Overall, jazz players hadn't embraced the Jazzmaster as expected, and die-hard Strat and Tele players didn't sway either. But as fate would have it, the guitar eventually won acceptance by the surf rock community. In later years, the Jazz made a comeback with punk and indie-rock bands like Sonic Youth and Nirvana.

JAGUAR

The versatile Jaguar rolled out in 1962 with three distinctive chrome-plated control panels and an offset body. Its short-scale neck and unique switching system proved a great choice for players on the surf scene.

With its shorter scale neck (24"), the Jag was built for fast playing. It had different pickups than the Jazzmaster, which rocked wide, single-coil pickups that were unshielded and hummed a bit. The Jaguar had two narrow, single-coil pickups (more like those on a Strat) that were encased in notched metal rings (or claws) that reduced hum – an addition not typical on Fenders but was seen on a '60s Bass VI.

Although the Jag and the Jazz both had dual-circuitry (lead and rhythm), the Jaguar's lead circuit was more involved. It had three slide switches on the lower horn. The first two were on-off switches for each pickup; the third triggered a capacitor that filtered out the low-end for a trebly tone, which some dubbed the "strangle" switch.

Features saw the floating tremolo, a spring-loaded string mute at the bridge. However, most players preferred muting the strings naturally with their hands. The Jag was also the first Fender with 22 frets on the fingerboard.

On the early Beach Boys records, Carl Wilson played a Jaguar. He later played Stratocasters, Guilds, and Gibsons. Other guitarists picked up a Jaguar such as Mary Kay, Eddie Bertrand, PJ Harvey, and Dave Myers.

The Jaguar was discontinued in 1975. Fortunately, Fender has created many classic reissues of its early instruments. Still, with a unique design and a personality all its own, the Jag has held up well among its Fender family.

Photos provided by Fender

OTHER NOTABLES ON THE SURF

MOSRITE GUITARS

Guitars produced by Semie Moseley were known for their innovative designs and high-quality. There were several Mosrites referred to as the "Ventures model" guitars, later known as Mark I. The Ventures model had a slim neck, microdot inlays, and an angled neck pickup. The ultra-cool guitars were made at the company's factory in Bakersfield, Calif. Punk rocker Johnny Ramone would later play one.

TEISCO DEL REY

The Japanese manufacturer's Teisco Del Rey brand debuted in 1964. The TRG-1 and SD-4L were surfy cool guitars.

DANELECTRO

The American manufacturer based in New Jersey put out many fine guitars suited for new players such as the Silvertone.

The Danelectro Slimline had a jaguar-style shape, vinyl side-trim, and a stumpy headstock. It came with two or three pickups and was offered with or without vibrato. Their Hawk line of guitars were similar as well. The Danelectro Hawk (mid-'60s) had a short scale and was designed without the side-trim. Powder blue and other funky colors and finishes like alligator and crackle were very trendy.

Guitar Term Tip

The terms vibrato bar, tremolo bar, and whammy bar are all used synonymously, as well as the words bar and arm.

VALLEY OF THE DOLLS

THE MORE FAMOUS (AND INFAMOUS) MUSIC VENUES OF SOCAL

By Steve McKinley

On the nights when you find yourself in Southern California (aka SoCal) and you want to get out and be part of a supernova experience, the rock clubs of the Sunset Strip in West Hollywood are like nothing else on the planet. As the Mount Olympus of celebrities and the razor's edge of rock music, the "see and be seen" factor is off the scale.

Here we'll be highlighting some of the more famous (or infamous) music venues of SoCal where the wild, wonderful, and unexpected can regularly be found.

Photo by Tara Low

"Urban rock legend"

There is no better place to start than the world-famous **Whisky a Go Go** on the Sunset Strip. The SoCal Whisky opened in 1964 and owes its name to the first discotheque of the same name established in Paris in 1947. Originally billed a disco, it opened its doors with the Johnny Rivers band and DJ Rhonda Lane. It popularized go-go dancing, and one of its dancers, Joanna Labean, created the initial go-go-girl outfit of a fringed dress and white boots. The Miracles song "Going to a Go-Go" is written about it. Many believe the Los Angeles rock scene was born when it opened its doors, and the club itself was inducted in the Rock and Roll Hall of Fame.

Singer and actress E.G. Daily had a residency there at one time, and Blondie, Joan Jett, and 7 Year Bitch have all performed there. Hole recorded tracks from their 1992 concert there for the *Ask For It* EP.

Photo by Tara Low

As you continue your Alice in Wonderland journey down the West Hollywood rabbit hole, you'll encounter **The Viper Room**. Originally a grocery store, the Viper Room opened in 1993. It's styled after Harlem's famed jazz clubs of the '20s and is home to an impressive whiskey lounge on its lower level. The local elite frequent here and, yes, this is where River Phoenix died. This intimate club has had the likes of Sheryl Crow, Natalie Cole, Courtney Love, and the Pussycat Dolls grace its stage. They offer cool t-shirts, a hoodie, sweater shirt, and beanie which bear its name.

Photo by Tara Low

"Mount Olympus of celebrities"

Next up is the **Troubadour**, which opened up in 1957 and was inspired by the Troubadour café in London. It was a hub for 1960s folk music, is where Joni Mitchell made her Los Angeles debut, and played a pivotal role in the careers of Carole King, Joni Mitchell, Linda Ronstadt, and Bonnie Raitt. Other notable artists who have performed there are Carly Simon, Rickie Lee Jones, Roberta Flack, Bette Midler, the Pointer Sisters, Liza Minnelli, Sheryl Crow, Fleetwood Mac, Paramore, Kelly Clarkson, Natalie Maines, Joanna Newsom, Fiona Apple, Kina Grannis, and Grace VanderWaal.

The Troubadour maintains its long-running status as one of West Hollywood's most respected venues to see live music.

Last on our LA list, is **The Roxy Theatre** (aka the Roxy), which opened its doors in 1973 by some of the same people who brought you the Whisky a Go Go. An early claim to fame is it opened the first American run of the Rocky Horror Show stage play in 1974 before it became a movie, and its clientele is a Hollywood Who's Who. Many times, entrance to the club is based on if the bouncer believes that you fit the vibe of the bar. In addition, its small *On the Rox* bar above the club has hosted a variety of uber elite private events.

The Coach House opened in 1980 in South Orange County and has featured many well-known artists like Bonnie Raitt, B.B. King, Tori Amos, and Tom Jones, to name a few.

In 1974, the legendary **Belly Up Tavern** opened in Solana Beach and features local and national artists across all genres.

What began as an intimate venue (it held 75 people) in 1989, San Diego's **The Casbah** relocated to a larger 200-person venue and boasts a state-of-the-art sound system. Some iconic bands that played at the original Casbah include Nirvana, Smashing Pumpkins, Lemonheads, and others.

Photo by Tara Low

Other venues past and present worthy of mention include Hotel Café, the Hollywood Palladium, Hollywood Bowl (the Beatles made their first U.S. appearance in 1964), El Cid, the Mint, Gaslight, Club Lingerie, Starwood, Wong's West, the Palace, Scream, Masque, The Derby, The Palladium, Hollywood Bowl, the Orpheum, Rainbow Bar & Grill, the Greek Theater, and the list goes on ... add your favorite!

"Get Your SoCal Americana, Alt-Country, and Country Fix at these venues"

Grand Ole Echo; McCabe's Guitar Shop; the Cinema Bar (once a hub for the whole scene originating in the '90s, and where Lucinda Williams got her start); The Townhouse; Coffee Gallery Backstage; Hotel Café; Wine & Song; Ireland's 32; Maui Sugar Mill Saloon ("Twang City" show series); Pete Anderson's The Viva Allstar Jam at Viva Rancho Cantina, Harvelle's; Tuning Fork; Love Song Bar; Lucky Strike Live; the Park Bar & Grill; Joe's Great American Bar & Grill; Petie's Place; Cowboy Palace Saloon in Chatsworth; Copper Blues in Oxnard; Cowboy Country in Long Beach; Pappy & Harriet's out in Joshua Tree, El Segundo Public Library's concert series; Prickly Pear Presents "Americana Music Nights," and "California Country" events. [*Editor's Note:* contribution from Nikki O'Neill from "Ladies of the Canyon" article]

"A supernova experience"

So there you have it. With these golden SoCal rock club nuggets, you can plan your future unforgettable late-night adventures destined to become urban rock legend. Your private jet and limo await. Hayley Williams left a message asking if you were free next Thursday night?

GUITARS BY GEORGE AND LEO

Celebrating its 40th anniversary this year, **G&L Musical Instruments** continues to thrive as a premier musical instrument manufacturer. Leo Fender co-founded this company in 1979-80 with former Fender colleague and guitar designer George Fullerton and Fender Salesman Dale Hyatt. Leo sold the Fender Musical Instruments Corporation in 1965 due to a serious illness. After being cured, he became a silent partner in the Music Man line of guitars now owned by Ernie Ball, and later launched the G & L brand largely adhering to the Fender designs and sounds. G&L is located in Fullerton, Calif., on Fender Avenue and has a full line of guitars and basses featuring the Tribute Series, USA models, and Custom Shop — and they say lightning never strikes twice!

"G&L Guitars and Basses are the best instruments I have ever made."
– Leo Fender

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INSIDE THE INDUSTRY

Beth Marlis

Guitarist, Educator, Author, and Music Industry Leader

By Tara Low

Photo by Kathleen Clark

Beth Marlis has carved out an important path in the jazz guitar world. In an industry dominated by male players and professors, Beth's amazing talent and hard work have made her one of the top names in the West Coast jazz guitar universe. She has an undergraduate music degree from UC and a Master's in Studio/Jazz Guitar from USC.

During her 30 plus year tenure at the famed Musicians Institute in Hollywood, California, she has risen from instructor to department head to Vice President.

A gigging guitarist, composer, studio player, published writer, and arranger, she is an integral bridge to new generations of jazz guitarists.

With over 30+ years in the music industry as a musician, author, and educator, I'm thrilled to be featuring you in GGM. It's been way too long since we last spoke, and it was so nice to see you at the She Rocks Awards. You received the Champion Award in 2014.
Tara, it was great to see *you* be recognized with your own "She Rocks Award" this year, congratulations! Yes, I was honored to receive the She Rocks Champion award in 2014. Since then, the entire WiMN [Women's International Music Network] organization and the awards show have really grown into something special. The awards are now respected across the music industry — as an example, I noticed several CEOs of the biggest guitar companies in the audience this year. You better believe they're paying attention, taking notes, and getting an education about women in music.

You have served on the Board of WiMN since 2017. Laura Whitmore and the entire team has made great strides for women in music through that organization. Keep up the good work! What are some of the projects that you are most proud of for WiMN?
There isn't a singular project *per se* — I think the real measure of their success is sustainability and relevance. The WiMN has begun to cultivate a real and tangible legacy by working hard to grow and be an inclusive, diverse community that connects and educates while being supportive of the many paths and possibilities for women in the music industry. The organization and their She Rocks Awards celebrate and acknowledge the success of women in the industry and highlight positive role models for those who are coming up now.

We both just recently attended the NAMM Show. How many years have you been attending?
I stopped counting after 20 ...

We previously had this discussion with Tish Ciravolo of Daisy Rock Guitars about the years of lack of female representation at NAMM except for the "booth babes." When did you sense the shift towards a more positive female presence with performances, educational panels, and marketing geared towards the female buyer, and do you feel there still needs to be more done in this area?
Probably what's created a more welcoming vibe for women at NAMM is that there are more talented women musicians getting positive press, great gigs, endorsement deals, visibility, and respect as serious players. I heard a lot of guys talk about how blown away they were by a great female musician they just heard at NAMM.
I also think the industry recognition that 50% of first-time guitar buyers are women is a big factor in marketing decisions and how companies at NAMM want to pivot and capitalize on our demographic.
There is still a definite "bro" situation NAMM, but it's refreshing to see some evolution away from the locked doors of the boys club.

Let's talk about your role at Musicians Institute. You started as a student back in 1985 at the Guitar Institute, and then returned several years later to work as an instructor and never left! From faculty to Department

Chair/Director to Vice President, you've done it all — teaching, creating curriculum, growing enrollment, funding scholarships, supervising departments, and everything in between. Tell us about your career trajectory at MI.

I've been fortunate to have had a really long run at MI. In 1985, I was already a semi-professional player with a degree in music, so I enrolled in the school in order to learn everything I could to become a session musician. I really loved my studies and the whole immersive experience of MI.

I was hired as a guitar faculty member in 1987, about nine months after I graduated. What a thrill to join this amazing group of instructors (all guys) — except for me and Jennifer Batten. Jennifer left when she got the Michael Jackson gig that year. So besides a few exceptions (with relatively short tenures), I was the only woman guitar faculty member. Now 33 years (and several thousand students) later, I'm still teaching a couple of hours per week, and I'm the only female guitar faculty member at the college. That's crazy to me!

After getting a Master's degree in Studio/Jazz guitar at USC in the 1990s, I wrote curriculum for MI and helped to design their Bachelor's degree. In the year 2000, I became the Guitar Department Chair at MI (GIT) and managed a faculty of about 50 instructors and 400 guitar students. In 2009, I was asked to become a Vice President at MI and also the Executive Director of our scholarship Foundation. I was honored to serve as the Chairman of the Board for the Hollywood Chamber of Commerce in 2015-16, and I'm currently serving on several non-profit boards. In spite of being very busy, I always played various freelance jazz, R&B, and casual gigs during these years.

> I started to practice guitar like a total maniac when I first got the call to do these shows, and I'm still keeping up my crazy practicing.

During your tenure at MI, I'm sure you have seen a rise in female enrollment. Looking at historical photos from GIT, it was a predominately male environment. Share with us some of the female alumni. We like to see this positive trend and look forward to more!

No, unfortunately, the number of female guitar students at MI hasn't really changed dramatically over the years.

On the bright side – there have been some impressive female alumni success stories that have come out of the guitar department. There are also many female MI graduates that are successful working players around the world. Some highlights include: Jennifer Batten (*Michael Jackson, Jeff Beck*), JinJoo Lee (*Jonas Brothers, DNCE, Jordin Sparks*), Gaby Moreno (*Latin Grammy winner, Emmy, and Grammy-nominated* songwriter), and Liso Lee (*Gwen Stefani, Fifth Harmony*).

You have experienced so much in your career from your teaching, your charitable work, your service to the Hollywood community, gigging, authoring books, and so much more. So, what's next for Beth Marlis?

I performed in two great jazz festivals last year. I started to practice guitar like a total maniac when I first got the call to do these shows, and I'm still keeping up my crazy practicing. I'm "doing the work" and playing better than I ever have. I'm super-excited about it. Looking ahead, a very talented jazz pianist/composer and I have been putting the pieces together to form a killer band in LA- stay tuned!

HAPPY 20TH ANNIVERSARY DAISY ROCK GUITARS

"Since Daisy Rock Girl Guitars mission statement has always been 'doing whatever it takes to get more girls to learn how to play guitar and/or bass' and that is why over 500,000 new girls play both the guitar and bass since 2000. Also, we've been endorsing artists from The Bangles and Wanda Jackson to Miley Cyrus and The Sippy Cups and we've seen Daisy Rock's Artist Roster grow to over 600 female artists. We started the Girl Guitar Revolution when the consensus stated in 2000 that 4% of the guitar playing public was female and now, according to the latest reports, over 50% of females are buying and playing guitars. But, we've only just begun. Watch where we go in the next 20 years!"

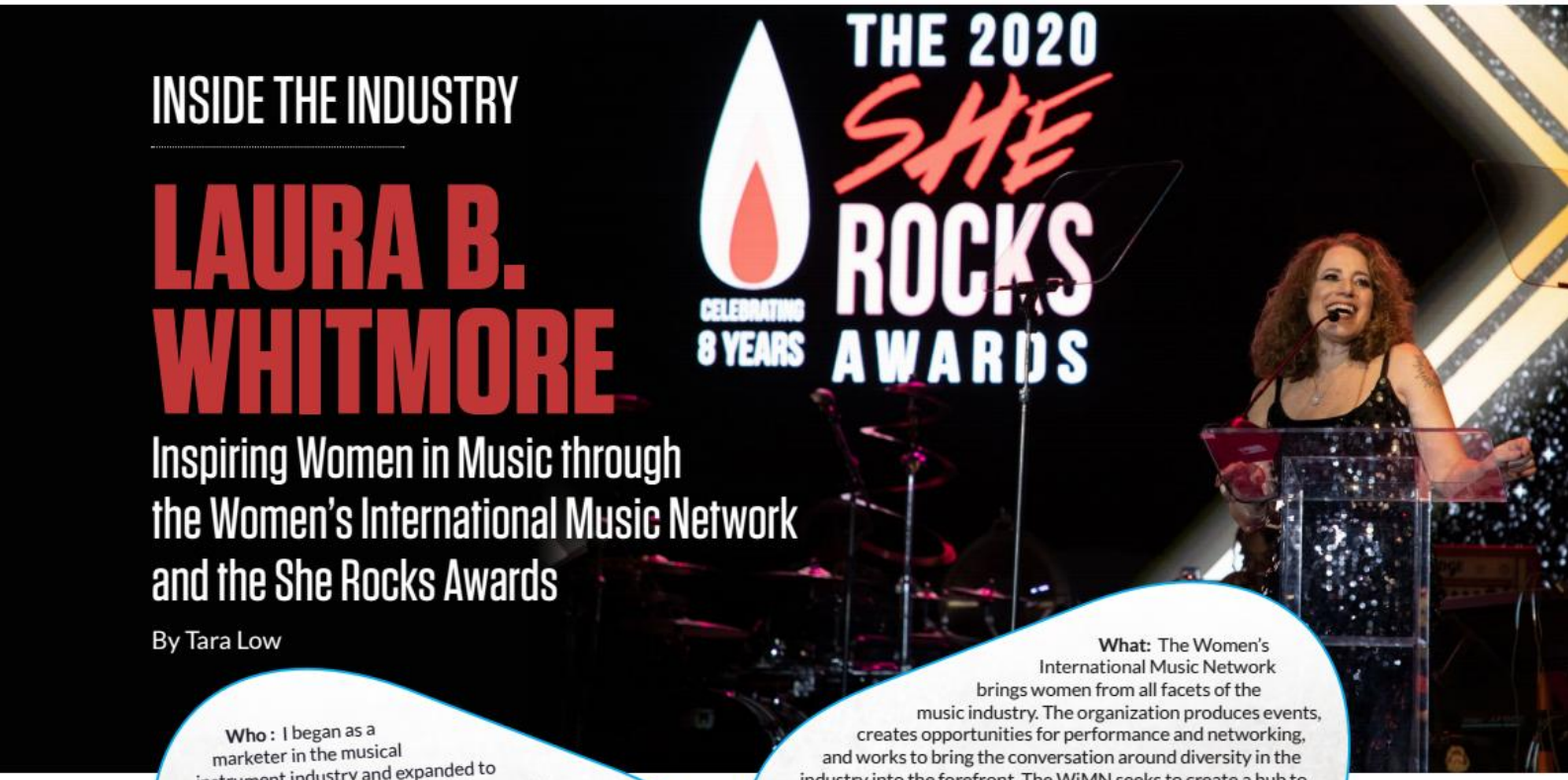
~Tish Ciravolo, President/Founder, Daisy Rock Girl Guitars

INSIDE THE INDUSTRY

LAURA B. WHITMORE

Inspiring Women in Music through the Women's International Music Network and the She Rocks Awards

By Tara Low



Who : I began as a marketer in the musical instrument industry and expanded to become a journalist and advocate for women in the music industry. The WiMN and She Rocks Awards were born out of sheer willpower to find a way for us to rise together. Honestly, I didn't think too much about it. I just felt so clearly that we needed to know each other, help each other, and be inspired by each other. It was and continues to be very organic.

I continue to surprise myself when things like the WIMN and She Rocks resonate with so many. I think as women, we don't give ourselves enough credit for what we can do. We don't reach far enough because we are told that we have limitations. I encourage every reader of this to reach farther than they ever thought possible. It's terrifying and satisfying and exhilarating.

What: The Women's International Music Network brings women from all facets of the music industry. The organization produces events, creates opportunities for performance and networking, and works to bring the conversation around diversity in the industry into the forefront. The WiMN seeks to create a hub to connect women in all facets of the music industry and works to expose role models, events, and educational opportunities that focus on women in music.

Founded in 2012 by Laura B. Whitmore, a veteran marketer of the musical instrument and audio industries, the Women's International Music Network site (TheWiMN.com) hosts interviews, news, events, and a community forum for women from all walks of the industry. In 2020, they launched the new She Rocks Podcast, featuring interviews with women in music.

Where: You can find us pretty much everywhere!
Site: www.theWiMN.com
Twitter and Instagram: @the_wimn
Facebook: thewimn
YouTube: https://www.youtube.com/user/thewimn

Why: After being in the industry for many years, it occurred to me that I didn't know many of the other women. I thought it would be a great idea to start an organization and an event that would help bring women together. That was the inspiration for the first She Rocks Awards.

When: We launched in 2012 and produced our first She Rocks Awards in January 2013.

Other milestones:
- We have over 300 interviews with women in music on our website, thewimn.com
- It's our 7th year producing the She Rocks Showcase series at the ASCAP Expo and in Nashville during Summer NAMM
- We just launched the She Rocks Podcast - conversations with women in music

My background:

- 3 years at CBS Records in direct marketing
- 20 years at Korg USA as Marketing Manager
- 12 years running Mad Sun Marketing, a boutique marketing and PR agency for music companies
- I've been a singer-songwriter all my life and have a new album, *Girl, the album*, coming out this year with my co-writer Jenna Paone
- I write for Parade.com, Guitar World, Cannabliss magazine, and more
- I just launched the She Rocks Podcast, giving a voice to women from all over the music industry

The She Rocks Awards

The 8th Annual She Rocks Awards was just held in January. I've witnessed it grow tremendously over the years, and it just keeps getting better. What was your inspiration behind beginning an awards show?

I loved the idea of celebrating what women are doing and especially honoring both celebrities and behind the scenes heroes. So many women work so hard and shine in their own way. What better way to shine a spotlight on role models? The awards show has grown beyond my wildest imagination, which leads me to believe it's very needed and resonates with so many of us. It's an emotional evening for sure! And for me, too!

I witnessed it firsthand this year as to how much goes on behind the scenes, both before, during, and after. You have a great team! Share with us your process in how you pull this off!

OMG, it's crazy. We start on the next year even before we have that year's show! We have a really strong core team that has been with me for a long time. They are amazing. And my co-producer, Bonnie Gallanter, does a lot of the heavy lifting when it comes to the many, many details. She is a powerhouse. Right after the show is over, we are evaluating what worked, what could be improved, and taking notes on how to make the show even better the next year. We were super satisfied with how the production went this year, and a huge team of volunteers, vendors, and contractors really devote more time and elbow grease than you can imagine to pull it off. One of the most challenging parts of the show is finding the celebrities, confirming their availability, and taking care of the many details required to bring them to the show. As we continue to grow, we work on new processes, reach new audiences, and try to keep the show fresh every year. Our sponsors are invaluable too. As you can imagine, the budget grows every year! But also, many of them come to us with great ideas and are willing to go the extra mile to help make the show super special too. It's a win-win for all involved.

Every year, I think to myself, "what a great, inspirational show." The energy, the enthusiasm, the support – and I think you've outdone yourself. And then the next year comes along, and, wow, you've done another amazing job. So what's in store for next year?

Hahaha, I can't tell you that! All I can say is that we spend a huge amount of time making the show as special as we possibly can. Every detail is examined and evaluated. Our advisory board is great at helping brainstorm new ways to make it special. If any readers want to be involved, sign up for our newsletter, and you'll be in the know for all opportunities!

Well, we love what you do to promote women in music, and we want you to keep on doing it for a long time!

The feeling is mutual.

Photos by Kevin Graft

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"Our product team continues to break the mold and bring new and exciting innovations to life," said C. F. Martin & Company Chairman and CEO Chris Martin. "I am pleased to add the SC-13E to our product line, and I encourage both acoustic and electric guitar players to give it a try. They'll be impressed by what they can accomplish."

To learn more about the SC-13E, please visit www.martinguitar.com/nolimits.

List Price: $1,899

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Photo by Greg Papazian

TONE TALK WITH *JIMENA FOSADO*

My name is **Jimena Fosado**. I'm 23 years old and I am a guitarist and composer. I'm an alumnus from Musicians Institute. I currently work for a musical as the lead guitarist. I've done arena tours, U.S. tours, and festivals, as well as TV appearances on *FOX Sports*, Latin American TV Network, and more. I'm sponsored by PRS Guitars, Elixir Strings, and EMG pickups. I've played with Steve Vai, Scott Page (Sax – Pink Floyd), Plain White T's, Mike Beal (Earth, Wind and Fire), among others. Besides being a hired gun, I have my own solo project "Jimena Fosado" that features metal, rock, and EDM.

I'd love to share some info that could be useful for you.

What is your definition of tone, and how has it changed over the years?
Tone is the voice of your guitar and also of your fingers. It's the sound that defines you. My tone has drastically changed over the years. I used simple distortion back in the day. I just wanted to sound "as rocker as possible" (terrible, honestly) without caring about anything else! Throughout the years, I learned about different sounds, EQ, mixing, and different elements that enriched the tone. I had to research online and experiment to find something my ear liked as well as my fingers. Talking to other people helps to know their perspective as well. Once you have a good tone, the fretboard feels "buttery." You forget about time because you're focused on ideas!

Which guitars, amps, and pedals are you currently using and why?
I use PRS Guitars for recording and live shows. I really love the brand; it's so comfortable and sounds amazing. Not to mention the stunning looks from the wood.

I use EMG Pickups. I've been using them since I started playing. My favorite set has been 89XR and 89X to split the single coil if needed. I love having options and variety of sounds while using one guitar.

For pedals, I currently use Line 6 Helix as well as the BOSS GT 100. Depending on the tour, I switch them based on the sounds I can get from either pedalboard, or, most importantly, the one that covers the needs for the gig. For my current tour, we go directly to the mixer because we can't have amps on the platforms we have on stage (we're above singers and dancers). So pedalboards are my thing for now. They're more practical, and you can take them anywhere without having to worry about a big and heavy bulb amp that can break anytime.

I'm not against digital sounds but it does feel different from having an analog pedal with an amp. If I had to say, my fav amps are EVH 5150 and the Orange MKIII. Total beasts!

What about strings?
I play with *Elixir* Strings. I am in love with them. Everyone knows they last a long time but besides that, the sound is pretty amazing. I like the tone and the feel they have. I've never broken a string from them (let me tell you, I could go hard on them at times), and on tour, we play a lot. So I'm happy they are all I need; they last and sound bright!

I'd also like to mention the support from the company is remarkable. I'm really happy with them!

Are there certain recording techniques you prefer in the studio?
I have recorded with a real amp as well as DI with plugins or with a pedalboard. I honestly like them all. I need to adapt to the artists' needs, so anything works for me. For my solo project, I use an interface and go direct to the DAW. It's the simplest way for me plus, I'm already used to it.

How do you keep your sound consistent onstage?
The perk of having pedalboards is that the patches are saved, so I don't have to worry about it too much. However, there could be times that the mix changes depending on the venue, or if I'm using in-ears, I could tweak a little bit. That's not so often though. The important thing is that my tone has to feel comfortable to my ears and my fingers.

What does your practice consist of?
When I'm on tour, I don't have a schedule to practice, but I try to warm up and do few exercises before the show. My practice time usually consists of scales, improvisation, learning phrases or transcribing a few licks. I try figuring out new sequences or patterns that can be useful in a solo. I do practice a lot of different sequences and symmetrical patterns on certain scales. I try to make it fun. I try switching up a few things every day. Maybe ear training or finding something new on YouTube. There are lots of things to learn!

What is your advice for young women who hope to work in the music industry?
I know everyone says, "Never give up," but it's true!! You may face challenges, just don't let those stop you. It's not easy all the time, it's all about working hard and getting out there. Forget about your fears! Believe in yourself and keep knocking on doors. I did that and I still do it.

"Mean" Mary James
Photo by Johnny Giles

DEERING
The Great American Banjo Company

The **Deering Banjo Company** is located in San Diego County in Spring Valley, Calif. Started by husband and wife, Greg and Janet Deering, in 1975, the company manufactures high-quality 4-string, 5-string, and 6-string banjos in their 18,000 sf factory. Daughter Jamie Deering heads up the company as the Chief Executive Officer. Deering female artists include Taylor Swift, Elle King, Ashley Campbell, "Mean" Mary James, Alison Brown, Rhiannon Giddens, Katie Rox, Gayle Skidmore, Erin Inglish, Victoria Glover, and Willow Osborne.

LYNDA KAY PARKER

is the Glamour Girl and Country Girl on Double-Album *Black & Gold*

By Alison Richter

Photo by Randall Michelson

"Music, to me, is like the tide," says **Lynda Kay**. "It has an ebb and flow in the way it moves and changes." As a singer, songwriter, and guitarist now five albums into her career, Kay knows all about that figurative tide, as she's been riding it professionally and successfully for over twenty years.

Her story began in Dallas, Texas, where, at 13, she began teaching herself to play guitar. "My brother, who is four years older, plays guitar, and he was very much into Rush," she says. "He had great gear in his room, a nice stereo, and a music collection I knew nothing about. I wanted to hang out in his room, so I begged him to teach me the beginning of a Rush song. I learned 'Fly By Night,' and I played that over and over.

"At age 13, I was also very much a girly-girl, so I wanted long, painted fingernails too. I wasn't as talented as Charo and Dolly Parton, who play guitar with long nails, and I wasn't that into Rush. It was hard to play, it was intricate, and at 13, doing my nails was much easier. It wasn't the vanity as much as it was I didn't understand at the time that guitar playing can take on many different forms."

She never lost her love for music, but she opted to follow a more conventional path: a political science degree from Texas Tech University in Lubbock. From there, she attended and graduated law school, only to realize that a career as an attorney was not her calling. "I figured out that I found a lot more joy in my life from self-discovery and not following the rules. I had to figure out what came naturally and just do that," she says.

Three years post-doctorate, she moved to Los Angeles. "It was a major leap in a short period of time, from thinking I would have a serious career to going to LA to be an entertainer," she says. "I had a couple of parts that brought me out here, and I focused on acting solidly for about two years, maybe a little more. I did a lot of commercials, had some parts in television shows, small film roles, and an audition for a musical changed the trajectory of my career. I sang a contralto version of 'Somewhere,' *from West Side Story*, in front of a serious panel of casting directors who told me, 'You're totally wrong for the part, but would you sing us another song? Your voice is amazing.' That never happens in auditions. Usually, you're quickly ushered out the door to make room for the next candidate. But it was a different experience that time, and I took that as a sign that if I was able to soften the hearts of these jaded casting directors with my voice, then maybe I should create a live show which includes me singing. "At that point, I was going on 30 to 50 auditions a week while working full-time as a paralegal, and it was exhausting. I went to a venue, the Atlas Supper Club, where they were looking for an act to perform regularly. I put together a band and a show that focused on my musical and comedic talents, and I had that residency for almost four years."

From then until now, Kay has been busy nonstop. In 2005, she married Jonny Coffin, musician, producer, and founder of Coffin Case. He co-produced her 2009 solo debut album, *Dream My Darling*, and produced her latest double-album, *Black & Gold*. They own and manage Coffin Case together, which gives her opportunities to apply the knowledge and experience of her law degree.

"It absolutely has helped me, and it helps us in our business," she says. "I feel very fortunate that I finished that degree, even though I absolutely hated it. It is an extraordinary responsibility to have that knowledge. The training taught me that you have to keep a keen eye because there are many ways that situations can be manipulated to your detriment."

In an almost full-circle turn of events, the artist who came to Los Angeles to pursue acting found herself back on television. She appeared in the FX series *Justified* and licensed several of her original songs for the program and soundtrack. Last year, she was cast in the Amazon Prime television series *Goliath*, where she co-stars as herself and showcases songs from *Black & Gold*. She will also return to *Goliath* for their upcoming fourth season.

And, of course, there's her longtime endorsement with Gretsch Guitars, a sound that figures prominently on all of her recordings.

Black & Gold is a unique project that brings together Kay's many styles and influences. Across the span of 20 songs, covers and originals, she draws from the music that defined her releases to date: the country/rockabilly *Lonesome Spurs* project from 2006, *Dream My Darling*, a 2013 EP, *The Allure of Lynda Kay*, and *Sueña Mi Amor*, the 2017 Spanish version of *Dream My Darling*. The contralto voice that turned heads in an audition years ago shifts easily in range and glides effortlessly across torch songs, pop classics, soul, jazz, rock, and even a gentle co-written duet with the late Lemmy Kilmister of Motörhead, with whom she shared a close friendship.

Lynda Kay was at home in Venice, California — near that previously mentioned tide — when she spoke with *Guitar Girl*.

Let's go backward before we move forward. What led to your endorsement with Gretsch?
Around 2008, Jonny and I got a place in Austin because I was touring there a lot with Lonesome Spurs. I was playing with them at a rockabilly revival festival and Gretsch was a sponsor. At that point, I was playing tenor guitars — a Gibson and a custom-made James Trussart SteelCaster. After I played, Joe Carducci from Gretsch asked if I would consider playing their guitars.
He took me to their booth, and that was the first moment in my career that I felt like I had reached the level of professionalism that I had been striving for: I was being recognized for my craft by such an esteemed guitar company. From that point on, it was a big boost to my career. I'm still grateful to Gretsch, and as you know, I work with them to this day.

What did you like about the tenor guitars?
The tenor came along when I was playing the variety show in Los Angeles. I wanted to show my different talents. I tap-danced, I played a ukulele, and from there, a trip to a music store introduced me to the tenor four-string guitar and the baritone ukulele.
I found a tenor guitar for $300 at Neely Guitars on Sunset, and what I liked is they were not intimidating. I could easily teach myself guitar by learning the chords from a book. I learned a song at a time, and pretty soon, I knew a lot of chords. It was easy to tackle.
I then found a custom Gibson acoustic tenor made back in the 1930s, and my husband had an old electric Martin guitar that he didn't play, so he did a trade for it. Once I got the Gretsch endorsement, I sold the Gibson, and that allowed me to finish an album I was working on.
Another reason why I continued to play the tenor was that when I was in the Lonesome Spurs, I could make a lot of jangly, rhythmic sounds with it in a duo. Once I got a full band back together, I decided I wanted to play with more finesse.

How have the Gretsch guitars influenced and inspired your sound? Listening to your music, the partnership makes perfect sense.
It really does make perfect sense for all the music styles that I play. One of the things I love about Gretsch guitars is how incredible they sound with just the strum of a single chord. Whether you have the heavy vibrato on or not, it rings out beautifully, and that sound inspired me to write several songs on *Dream My Darling*. That was when my musical path started diverging from three-chord country, and I became heavily influenced by that great Gretsch sound. Although all of the songs on this album are original, and mostly classic country ballads and roots Americana-type songs, several of which were featured on FX's *Justified*, there were three songs that my Gretsch totally pushed me in a new direction that continues to this day. They were "Dream My Darling," "What Lives and Dies," and "Fly, Fly Away," which was recently featured in *Goliath*.

Can you give us an idea of your songwriting process and also take us into the studio?
The guitar is an extension of my musical expression, and the versatility of Gretsch is the perfect tool for all my many moods and styles.
I go through songwriting periods, and I allow that part of my brain to zone in. I work on those for a while and get them to a place where I feel comfortable. Then I write some guitar riffs in my head and some on my guitar. I have to form a specific vision of what I want.
Being self-taught, my abilities are sometimes limited as far as chord structures and things like that, so I give it the best I can, and then I get together with my music director, John McDuffie, and work on arrangements. We create demo tracks that I go back and work with on my own, I rehearse with the band for a couple of weeks, and we're careful not to overplay or overthink the music. Then we go into the studio while the music is still fresh.
This album was such a joy. We recorded with the entire band at the same time, including two guitars, electric bass, drums, and keyboards. During those initial sessions, I didn't play guitar. I sang with the band so that they were driven by the vocals as a guide. That gave us all a sense of what it would be like to play the songs live when you are just holding on for three-and-a-half minutes and playing for that moment.

How long were you in the studio?
We recorded the rhythm tracks for all twenty songs in three days, and I sang with the band on every take … the rest of it took two years! That's because there are a lot of layers. We knew part of what was going to be layered on the songs as we started, but there was a lot of discovery along the way, and I enjoyed that too. By the time I came in to work on my guitars, we had the core tracks. I recorded some of the rhythm and atmospheric parts. The tones of the songs were set by my demos.
My final vocals didn't happen until the last phases. There were still five more months of recording to do at the time I put my vocals together. We wanted to have all my vocals finished before the backgrounds, horns, and hand percussion. These songs took me some time to prepare. By the time I was ready to record vocals, I was averaging two to three songs a session, and I felt very proud of that.

What led to the concept of recording and releasing two distinct sounds and releasing them as one package?
Part of it wasn't my choice, and part of it was all my choice. So many friends in the industry told me not to release it all at one time. When I recorded my EP, *The Allure of Lynda Kay*, at Capitol Studios, I had the time of my life. But I was disappointed that the producer didn't finish a full album. We had all these incredible songs from this early '60s music that I loved, so when my contract ended, I decided to record an album called *The Lady In Gold*, covering songs in a 1961 to 1964 style. Then I started writing songs myself, and Jonny and I wrote songs together, in this same vein. I began compiling the songs, and it was difficult to choose because there were so many. I decided to focus on six originals and four covers.
For a long time, I had been trying to figure out a way to release "The Mask," the duet that Lemmy Kilmister and I had written and recorded together in 2009. I tried for several years and I almost gave up on it. At one point, I had even believed the tracks had been lost due to a computer and hard drive crash. Fortunately, that was not the case. It's a stunning track, and it was sad to me that people who appreciate him would not get to hear this song. I decided to give it one last try and explained to the management that I was recording an album and would like to include it because I really wanted

people to hear how beautiful Lemmy sounds singing something so revealing like this. They got back to me, and they loved it.
Once I had permission, I realized that it didn't fit on *The Lady In Gold*. A light bulb went off, because I wanted to do an album called *The Woman In Black*, filled with the country songs I had been writing, and I knew I could put the duet on that album.
I had to figure out a way to bring these two worlds of mine together, and that became the double album. I wanted people to know both sides of me at the same time and decide for themselves which side they like better. Also, a big part of what I do as an artist is license my songs for television and films. What better way to be able to share my repertoire of different styles than to present a double album as a "glamour girl" and a "country girl"?

Do you have plans to tour this project?
When I am ready to go on the road, I will have to have a full band with me. I cannot imagine doing it any other way. I don't know if I will have the luxury of touring with the players on the album, as they're all successful in their own right and work with other artists. But I would love to tour, and I would love to play classic historic theaters. Currently, I am booking residencies in Hollywood and Palm Springs, and those shows will be announced very soon.

In closing, two questions. First, do you have some words of wisdom, advice, or encouragement for young people who aspire to work in the music industry?
Number one: If a deal that is being described to you doesn't make sense, no matter how many questions you ask, walk away. You're not meant to understand, because they're trying to take advantage of you.
Number two: This is a tough business with no guarantees of success, and there are a lot of charlatans. Be wary of promises of success, especially those in exchange for "personal favors." Chances are, they only want the personal favor part of the relationship, and they will never help you professionally because they won't have respect for you. And, most importantly, don't ever be afraid to leave a situation if your gut is telling you something's not right.
Number three: Be true to yourself and your music. Just because you don't understand all aspects of music and recording doesn't make you any less of a talented person.
Also, be nice to your soundmen and soundwomen. They work hard to help make you sound good.
One overall piece of advice is to play music because you love it. If you're doing it for the fame, you'll never be satisfied, because no amount of fame is going to make up for the hole in your heart that you'll feel if you're not doing music for the love of it.

And finally, you have performed at Outfest, at the Gay and Lesbian Film Fest, and you're involved with The Trevor Project. Why are these causes and events important to you?
First of all, I relate to feeling different. I've always felt like an outsider. Even though I'm married to my husband and live a traditional heterosexual life, my best friends are gay, all of them, and I relate to a lot of their life experiences.
I wasn't encouraged to be an artist, and when I decided I was going to go into the arts, my parents were very upset with me. It has continued to put a strain on our relationship to this day.
It makes me very sad to think of parents who would miss out on having a relationship with their beautiful child that they brought into this world, over what are essentially disagreements involving things that can't be changed. Whether you believe in any form of religion or not, there are certain tenets that should be a part of everyone's thought process in society: we should love one another and respect one another for who each one of us is, because you can't change who you are or who another person is, and neither can parents.
When I read these stories, these headlines involving bullies and young suicides, and I've been reading them for years ... it just breaks my heart. Growing up in Texas, it's not a very encouraging place for being different. That was one of the reasons I had to spread my wings and fly out to the West Coast because I hoped I would find a world of people who shared a belief to encourage others to be who they are.
There is nothing more important in your life on this earth than finding the person that you are within yourself, and then having the bravery to present that to the world. It's hard enough without having to experience external forces that are trying to keep you down for no other reason than their own personal fears and hang-ups. Perhaps jealousies, too, for not being able to be their own person themselves.
I really feel like one of the crises of this era is the way that people are trying to take us backward and destroying what ground has been made in creating a world where we share acceptance of one another. Why else are we on this earth, other than to be the people we are? To be the person that one is?
The best advice that I can offer to anyone who is struggling with personal identity, personal feelings, and feelings of inadequacy and not feeling a part of this world, is that this world belongs to all of us, each and every one of us. There is nothing more beautiful than a person who has accepted their true self and who is willing to put that out there to the world because that requires so much strength.
I am very proud of every single person that I meet who is able to be themselves. I hope that any readers know that even if they don't have someone who believes in them, I believe in them, and they can do whatever they want with their lives. The only person they are responsible to is themselves, and their only responsibility to the world is to be a good person. That's all that matters.

> I am very proud of every single person that I meet who is able to be themselves.

Lynda Kay Parker Guitar Gear

Guitars: Electric: Gretsch Guitars G6134 White Penguin Electric Guitar White
Acoustic: Gretsch Guitars G5021WPE Rancher Penguin Parlor Acoustic/Electric White
Amp: Gretsch Executive Tube Amp or Fender Blues Jr. (depending on the size of stage and venue)
Microphone: Shure Beta 58 (The Classic)
Mic Stand: I've really been wanting a curved stand, so I'm getting one custom-made!
Guitar and Mic Cases: Coffin Case
Picks: Dunlop Thin Tortex (red)
Guitar Straps: Levy's Leather Straps (gold with my name in black letters)

TONE TALK WITH ***BETH MARLIS***

Photo by Kathleen Clark

I've played guitar for a long time, performing over the decades as a freelance player with hundreds of great musicians from Bebop to Bluegrass and far beyond. I've been fortunate to have had world-class teachers, and I'm a Vice President and senior faculty member at Musicians Institute in Hollywood.

Recently, I performed at two jazz festivals, one as an Artist for Benedetto Guitars and the other with the wonderful R&B singer Judith Hill. As a result, I've become super-energized about practicing hard and performing more often. I'm in the process of helping to put the wheels on a new band for 2020 with a great LA area pianist/composer that will really push my capacities as a player. I can't wait!

What is your definition of tone, and how has it changed over the years?
I'm more convinced than ever that tone comes from you. It's your hands, your heart, and your ears. Tone=touch. It's articulation and expression. This is the truth. It helps to have professional-level gear, obviously.
I've owned dozens of guitars and amps and experimented a lot to find what feels and sounds right to me. I enjoyed the process of elimination, and the eventual gravitation towards the gear I use now. If these elements aren't in alignment, then it hurts your ability to have and produce great tone … but these things do not bestow it upon you. It's all YOU.

Which guitars, amps, and pedals are you currently using and why?
My current artist endorsements are with Benedetto Guitars, Henricksen Amps, D'Addario strings, and Moody Leather Straps.
For jazz, I play small-bodied archtop guitars: The Benedetto Bambino (Deluxe and Elite) 14.5-inch body is exceptional. For funk/blues/versatile situations and teaching – my #1 is a Gibson CS-336, (carved top, 13-inch body) it's smaller than a 335. I also play custom Suhr chambered T-style and custom Tom Anderson chambered S-style guitars. They're very lightweight, and I like their "splanky" tone for funk. I also have excellent guitars by Sadowsky, Takamine, and others.
I use Henricksen Blu 6" and 10" amps — they're small (the 6" is tiny and I love it), and they sound incredible, warm, and powerful! I use a Fender Blues Deluxe reissue for louder gigs.
On my pedalboard, you'll find Xotic AC and RC booster pedals for transparent and/or bluesy overdrive, JAM pedals Waterfall (chorus), Crybaby wah, and an Ernie Ball volume pedal. Really simple.

What about strings?
I've used D'Addario strings for decades. NYXL 11-49's on my archtop jazz guitars, and regular NYXL 10's on my various other guitars.

How do you keep your sound consistent onstage?
My set-up is fairly straight-forward and really analog, so there aren't a lot of ghosts in the machine. Being very friendly to the sound crew is a good strategy, too!

What does your practice consist of?
I'm very focused these days. Warm-ups are usually one of three variations depending on mood and time: Version one is five patterns of all scales/arpeggio and sequences working tempos up to 16th notes at 145 bpm. Version two is reading several pages of Bach Partitas and Sonatas, since they are perfect melodies and reading helps to warm up the fingers and the ears. Version three is playing whatever I feel.
After these warm-ups, I practice solo choruses of fast rhythm changes at 215 bpm for five or ten minutes nonstop with a rhythm track. Then, I like to run through several random standard jazz standards with normal solo choruses, and sometimes trading fours with myself, solo for 4 bars, comp for 4 bars, and work on new concepts, etc.
Next, I'll work on new tunes, ideas, or licks that I'm learning (or stealing)! If I'm learning new material for a show, then I will spend a few hours per day on that material. I'm happy if I can get at least 4 hours of practice per day on the weekends, and an hour or two on regular work weekdays. I always include time for short breaks to clear my mind, and time to be totally creative and unstructured, jam out, and just have fun.

What is your advice for young women who hope to work in the music industry?
If this is your passion, if you love it, if you're driven, then do it … have fun and enjoy the adventure! Along the way, be kind to other people and be kind to yourself. Say "yes" to showing up, getting involved, meeting people, and creating relationships. Do the work and learn from every situation. If you're a musician, study the music business as well. If you're in the music business, then learn how to make some music. Find a mentor or two that you trust. Be strong, be brave, PERSIST, trust your own heart, and be 100% yourself. The rest will follow, and the world will be better because of you. **BethMarlis.com**

schecter
guitar research

Nikki Stringfield
Photo by Jack Lue

Founded by David Schecter in Van Nuys, Calif. in 1976 as a repair shop and producer of guitar parts, the company in 1979 started producing electric guitars. Through a lawsuit and several owners (one which took the company to Texas), Schecter is now located in Sun Valley, Calif.

Schecter offers the **Nikki Stringfield A-6 FR-S** signature model electric guitar which has a swamp ash body that is bound with carbon fiber multi-ply binding. The quilted maple top is finished in a bright red burst. The 3-piece maple neck sports Schecter's ultra-access neck joint and an ebony fretboard with compound radius, intricate inlays, and glow-in-the-dark side position markers.

The electronics offer some cool features. Seymour Duncan pickups include an Invader SH-8 at the bridge and a Sustainiac in the neck position with two dedicated switches, one for Sustainiac activation and the other for mode selection. A Floyd Rose 1500 series tremolo with locking nut and Grover tuning machines offer pro-level performance.

Manda Mosher

ON CALIFORNIA COUNTRY

By Alexx Calise

Photo by John Halpern

I recently had a chance to chat with the eloquent and refreshingly self-aware **Manda Mosher**, whose unique brand of "California Country" — which also inspired her to create her own clothing label of the same name — has landed her placements on major TV shows like *The Ranch* with Ashton Kutcher, numerous LA Music Awards, SXSW and AMERICANAFEST showcase slots, and a coveted performance opportunity on *The Late Late Show*.

Hailed by one critic as the "female Tom Petty," who also happens to be her idol, the throaty-voiced multi-instrumentalist is running her own studio and label with her musical partner-in-crime, Eric Craig, and continuing to craft the honest, diary-like songs for which she's become known.

Read on to learn more about this well-traveled Americana artist, and also why, as she explains, California is actually more steeped in country music history than one may realize.

Your music has been likened to Tom Petty and Bruce Springsteen. However, I do hear some possible Loretta Lynn and Dolly influence i n there t oo i f I m ay b e so bold. Are there any female country icons that you grew up listening to or draw inspiration from?

My parents' record collection was my first exposure to rock, folk, blues, classical — however, what was missing was country. My first exposure beyond hearing Johnny Cash and Willie Nelson on the radio was listening to my mom rehearse for a country band she was in when I was around 12. I remember her bring home rehearsal cassette tapes and practicing singing Patsy Cline's version of "Crazy" around the house. I ended up singing with her a few times at their American Legion Hall gigs. Beyond hearing what my mom was up to with her band, my exploration of country music was something I arrived at a bit later on my own. My friends in school were all listening to rock and pop, and my own bands as a teenager were rock bands. There was this notion among the kids that country music was for our parents' generation or grandparents' generation. We were somewhat disassociated with it as kids in the middle of our own rock and roll angst.

Once I came across Lucinda Williams, she changed everything for me. I believed every word she sang, every lyric she wrote, and still do. Her honesty in songwriting and vocal delivery helped open my heart to Americana and country in a new way. It was this mix of grit and rock and realness that I related to. When I was college-aged, I started studying Gillian Welsh's songwriting.

Dolly Parton is awe-inspiring to me. I remember seeing her on television programs, marveling at her outfits, and wondering how she was playing guitar with those long fingernails. Beyond all the well put together glitz and glam, her songs are heartfelt, beautiful works, and her overall spirit just shines with positivity, beauty, and sass. When obstacles show up along my path, I often think — what would Dolly do?

Sheryl Crow was a huge inspiration to me growing up starting with *Tuesday Night Music Club*. Sheryl can do it all — incredible vocal abilities, songwriting, and she's inspiringly prolific on guitar, bass, piano. It was interesting to see Sheryl's full turn towards country music. My first clue into her country leanings was a listen to her rendition of "Long

> The clothing label idea came from a California Country design I put together as a merch item for CALICO the band.

Gone Lonesome Blues" on the *Timeless: Hank Williams Tribute*. When she moved from Los Angeles to Nashville, I had a feeling her sound would change, and it sure did, although she's coming back full circle now.

You're a native Californian. California isn't *necessarily* the first state you think of when you think country music, though obviously, you can be a fan and a player of it no matter where you live. What drew you to that genre in particular, and do you think your Californian roots give your music somewhat of a different or unique perspective?

California isn't the first area people connect country music with, but California does have a very important role in country music primarily because artists have been coming out here to live and make records since the '50s and '60s. Los Angeles became one of the world's most successful recording studio and record label hubs drawing in the greats from all genres. Growing up loving Tom Petty's music, his sound had this southern rock thing going on. Tom Petty & The Heartbreakers were to me a rock and roll band first, but southern country influences came through in the most beautiful ways. I got really into Petty's own influences diving into the Byrds and Roger McGuinn, which then brought my attention to Gram Parsons, Chris Hillman and *Sweetheart of the Rodeo*, the Flying Burrito Brothers, and Parson's own solo records. Much of this work was created here in Los Angeles. To me, that kind of psychedelic country direction Gram embodied sounds very Californian, and then you add in Gram's forever mystical tie to Joshua Tree.

Prior to Gram making his mark on the country scene, the Bakersfield sound emerged in the mid to late '50s with Buck Owens and Merle Haggard successfully breaking out with that sound. It was a sound that brought in more edge and rock and roll, which challenged the slick Nashville sounds of the time. Many claim the Bakersfield sound was the catalyst for the genre of country rock, which informed the sound of artists like Dwight Yoakam.

Then there was the Palomino Club here in North Hollywood which hosted country's biggest stars — national touring acts, the Everly Brothers, Johnny Cash, and artists who came to call Los Angeles their home even if just for a time like Ricky Nelson, Linda Ronstadt, Lucinda Williams, and Jim Lauderdale. Sadly, the Palomino closed before I was old enough to experience that scene. Ronnie Mack's Barndance continued on to other venues settling at Joe's American Bar & Grill. Mark Christian's Ranch Party has been running for over 15 years and The Grand Ole Echo has established a foothold with the younger indie country and Americana crowd. Lukas Nelson is making a huge mark out there now emanating from California.

Listening to all of these artists has informed my own music. We are musically a combination of what we listen to the most.

You have a song entitled "Nobody Gives a Damn About Songs Anymore." What is it that *you* think truly makes a song stand the test of time?

"Nobody Gives A Damn About Songs Anymore" is a song written by the great John Moreland, which he released on his *In The Throes* record in 2013. For anyone who hasn't had the opportunity to dive into John's catalog of work or see him perform live, it's a powerful experience. While CALICO the band was active, one of our good friends, J.C. August who occasionally played with us, turned us all onto John's music. We had one opportunity to open for John at Harvard & Stone in Hollywood. Seeing the impact of what he does live with just an acoustic guitar is humbling. This particular song of his, "Nobody Gives A Damn About Songs Anymore" resonated with me as a songwriter, so much so that I wanted to cover the song with CALICO. It didn't happen at the time, so I decided to record it myself and release it as a first single prior to my next solo record.

Songs are like compacted philosophical images to me, and when one is completely relatable or offers a new perspective that teaches me, then it lasts forever in its importance.

Expanding upon that, do you *think* it's even possible for a song to stand the test of time now — even if it had all the perfect elements — because of how accelerated and fast-paced our society has become?

For people who strongly love music, I think great songs will stand the test of time for them individually, but the days of everyone loving the same songs across the board seems to be over. The sheer amount of material being made has created an abundance of music and ensuing confusion about how to find and discover it. Everyone's listening on a different platform and discovering music in unique ways, so one song rising out of that and connecting with the masses to make a lasting impression now that's time tested would take a miracle of elements hitting at the same time. Winning an Oscar for Best Original Song may be the closest thing I can think of as that's likely a song that's been heard through the larger medium of film. The fast pace of consumption isn't helping either. As an artist, it can be very discouraging to know that you could take years to conceptualize an album and have it consumed within a matter of weeks before people are on to the next thing. I think that does two things; puts pressure on artists to create faster and release more, which can decrease the quality of what they're making, or it can cause an artist to stop putting out albums altogether. You hear about many of the great artists from prior generations who have given up on making albums because they either don't seem to make a difference within the noise or the albums are consumed so quickly without appreciation. Personally, I think it's best to ignore all of this in the creation phase of music but then address it in the way you release music.

Do you have a particular guitar that is your go-to when you first start conceptualizing a song?

My favorite acoustics to write on are my 1966 Gibson Hummingbird and my 1968 Gibson B-25. They both have a narrow nut, which is more comfortable for me.

You formed and fronted the successful all-female country group, CALICO, a few years back. Will you be performing with them again, or are you primarily focusing on your solo endeavors right now?

CALICO the band was a very special band that took on more of a life of its own than any of us expected. It was born out of a songwriting project between me, Kirsten Proffit (K.P. Hawthorn), and Jaime Wyatt. Once we realized what we could create as a songwriting team and heard our harmonies come together, we knew we had something special. The indie level success of the band brought a new excitement to all of us, and it kept going for about five years through several key member changes. Ultimately, the band was comprised of solo artist thought processes trying to make music together. Leaving your own solo work on the side for that long eventually takes its toll and brought everyone to the point of

going their own ways. I'm fully back into my own solo work now, but am grateful for what I learned in that band. I don't foresee a CALICO reunion anytime soon, but if the Black Crowes are back together, then well, you just never know what's coming down the pike.

You've had quite a few licensing successes, with placements in *NCIS: Los Angeles* and *The Nightshift*, for example. Are there any words of advice or wisdom that you or your partner/collaborator, Eric Craig (who is a successful music supervisor), can offer to artists who are also looking to place their music into film and TV?
From Eric's point of view, some syncs are inexplicable as personal artistic choices pursued by the director or producer. Beyond that, music supervisors look for songs that embody universal themes or songs that catch a mood — sadness, happiness.
In my own experience, my songs that have been synched were directly supporting or enhancing the feeling of the scene, a match of feelings.

How do you juggle being a touring artist, record label CEO, studio owner, and now a clothing label owner?
I enjoy splitting my time between these connected businesses. They all support each other. I came up through a record label background and have a great love and nostalgia for labels. To me, releasing music is an art in and of itself that, if structured well, can make the difference between people hearing what you create or having your music be the proverbial tree that falls in the forest. I'm really into all the facets of music packaging, artwork, distribution, timing of releases, publicity, radio, and marketing. I've seen firsthand time and time again how misstepping on any of these aspects can tank a great record. You certainly can't control everything, but what you can control is worth paying a lot of attention to. Jack White's operation at Third Man Records is THE most inspiring label to look at for all of these aspects. Because of my love for and experience with labels, I'm running Blackbird Record Label with Eric's partnership. Eric's on the front line every day with Lakeshore Records, and between us, we come up with concepts and release plans for artists we're working with.
Building a home studio is a project that Eric spearheaded for me and has been a lifelong dream for both of us. Having our own space to record at will, rehearse in, and make available to our artist friends has come at a good time while we're raising our little daughter. Having everything in close proximity saves us valuable time.
The clothing label idea came from a California Country design I put together as a merch item for CALICO the band. We were selling CDs, vinyl, cassettes, but I noticed our California Country tees did really well. They were more universal in appeal. As time went on, CDs fell in popularity, which put more emphasis on specialty items like vinyl and the tees. Eric and I decided it was time to start up California Country Apparel due to its broader appeal, and it's been so cool to see the tees and shirts being worn by artists, friends, fans, and by folks who have no connection to our music but just love the design. We sell out of everything we make, which I love to see happen.
The one aspect that I've pulled back on is touring. After spending about eight years on the road, it's felt incredible to take a break from it. I'm focusing on local shows, specialty shows, and short tour runs now. Part of it is I don't want to miss big parts of my daughter's youngest years, part of it is the level of touring I've been involved in is the toughest indie kind one can do. Some nights are magic, and some are humbling beyond recognition in the sense that you arrive at a venue and the sports game on the TV takes precedence. When you're driving hundreds of miles a day and working your ass off out there, it's got to feel a certain level of good to keep pushing on, especially if you're missing out on something as important at home as your own child's development. I look forward to revisiting touring after the launch of my next record, but for now, I'm enjoying the peacefulness.

Who do you think are some other alt-country artists to watch right now?
Lucinda Williams, Jeff Tweedy, Aaron Lee Tasjan, Neko Case, Nikki Lane, John Moreland, Jenny Lewis, The Mastersons, I See Hawks In LA.

TONE TALK WITH *MALINA MOYE*

Malina Moye is a unique rocker who blends traditional music genres including rock, soul, and funk into her own unique sound. She's a left-handed player who plays her Fender upside down, which is a confusing concept to get your head around, but she does it, and does in well.

What is your definition of tone, and how has it changed over the years?
Tone to me is a voice that identifies w ho you are. I think I'm constantly on the quest for the perfect tone. That's a great question, and it varies from song to song. For instance, sometimes I like a buttery, smooth distortion, but fat tone. When I say fat, I mean a warm, full sound with a tiny bit of high end.

Which guitars, amps, and pedals are you currently using and why?
My set up is pretty simple: BOSS Blues Driver and Metal-Zone pedals, Jim Dunlop original Wah pedal, Dean Markley strings, and my Hot Rod Deville 212 Fender Amp. I love the tone each brings. They've become part of my signature sound. I use this simple set up on all my records, but of course, it's in your hands too.

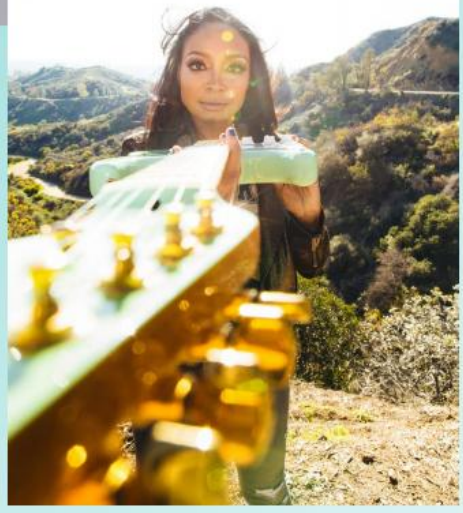
What about strings?
I use Dean Markley strings (Blue Steel), and I'm excited to introduce my new signature strings with Dean Markley soon - Dean Markley X Malina Moye.

Are there certain recording techniques you prefer in the studio?
No, I'll lay a few solos and then listen back and see what feels right and then figure out what works for the song. I start to construct something melodic and then re-record the solo I want.

How do you keep your sound consistent onstage?
I use the same set up as I did when I recorded the guitars to tape. I also try to look at lead guitar or the rhythm as memorable lines that people can sing.

What does your practice consist of?
I try to play at least an hour every day, if possible. But when it's touring season, you're playing every night, so there really is no rehearsal. On stage, I like to find cool melodies that surprise me in the solos and the songs that the band can jam on.

Photo by Joshua Shultz



What is your advice for young women who hope to work in the music industry?
Practice, stand your ground, and get around players better than you and learn. Also, ask questions, and don't be afraid to fail.

Jennifer Young

bassist for Travis Larson Band, is the glue that holds the band together

By Alison Richter

They're often called "The greatest band you never heard," but it's not entirely true. While the **Travis Larson Band** may not have reached the level of having their own channel on satellite radio — albeit not for lack of material; they've recorded seven studio albums, plus live discs and three DVDs — they're known and respected amongst the upper echelon of musicians, and they've developed a devoted fan base over the course of twenty — yes, twenty — years together, most of that time spent in a van, on the road, playing gigs.

The Travis Larson band is Travis Larson on guitar, Dale Moon on drums, and Jennifer Young on bass. Their sound is a hybrid, mixing elements of rock, jazz, prog, and a touch of blues. On stage, they are powerhouses, a combination of smooth riffs and complicated time signatures delivered at full volume.

Last year was hectic for the group. They came off of a series of Winter NAMM Show appearances and performances to resume work on a new album, the long-awaited follow-up to 2016's *Anicca*. That project was put on hold when the opportunity arose to tour with longtime friends and colleagues The Aristocrats. The bands had toured the States together in 2015; the latest run brought increased visibility to both trios.

Jennifer Young discovered music as a child growing up in Southern California. Her passion was such that she immediately knew she wanted to be involved in its creation, and to this day, she considers performing to be a deeply personal experience. When she was 15, her family relocated to San Luis Obispo, where she met Travis Larson in a high school photography class. The two bonded over their love of rock band Rush, and thus began their musical partnership.

In addition to music, she paints, writes, creates all of the band's album designs and graphics, has shot video tour diaries, and, in 2018, she released her first photography book, *Moving Pictures*. The title is in homage to her favorite band and a literal representation of where and how the images were captured: from the window of the TLB van, traveling from show to show.

Young describes herself as "just a girl who digs rockin' the bass," but anyone who has listened to the Travis Larson Band, watched their videos, or seen them live knows there's much more going on in her technique and attack, and much to question as to why the spotlight doesn't swing her way more often in the bass community.

As bassist Bryan Beller (The Aristocrats, Joe Satriani) told *GGM*, "It's a cliché to say that bassists are the glue that holds the band together, but in the case of Jennifer Young, it really is true. Musically and spiritually, she gives solid structure to the sweet spark that is the Travis Larson Band — and she does it all while grooving, comping, and soloing her ass off. More people should know about her!"

Given that the band has been together for over twenty years, one would expect a lot more media coverage, especially considering the level of musicianship. Do you sometimes feel like you're flying under the radar?

We have been around for a long time, but people still say, "How come I've never heard of you?" I can't say why. The three of us have only ever played in this band, and most musicians in similar genres have done side work, so they achieve greater visibility that way. We've always just played in TLB. These days, it's unusual for musicians to remain in the same group for twenty years, not playing outside of that. So I think that's a big part of our radar status.

Is there a reason for that?

A sideman gig would have to be the right fit, and that opportunity hasn't come up for any of us. We're all very particular with how we devote our time and effort. I'll speak for myself, though I know the other guys would feel the same: another project would have to at least fulfill the requirement of bringing positive energy into the universe.

During all of this, however, you have built a lot of credibility amongst your peers.

Yes, and we have such great peers and colleagues! Ours is a small niche and genre of music, so it becomes more like family. We've been very fortunate in that way. Interestingly, many of our colleagues came from the "once-upon-a-time" era, when the industry actually supported them and their music. All aspects of the "business" were handled, allowing these musicians to simply be musicians. Meanwhile, TLB missed that golden-age window, so we did *everything* ourselves. I started the record label, we built a studio, figured out how to make records, arranged distribution and publishing, booked tours. This was back when the Internet was still brand new to the masses. I learned HTML and built a website back in 1996, and I continue to maintain it to this day. When the industry sort of bailed on the lesser-known genres, we were suddenly consulting for "rock stars" who didn't know where to start with the new DIY paradigm. I remember when Vinnie Moore got in touch, trying to figure out how to "get on Amazon.com." Ha! I think the TLB credibility lies in our longevity and tenacity.

You spent part of 2019 on tour with The Aristocrats. Looking back, was this a next step of sorts for your band?

We had done a similar tour with The Aristocrats about five years ago, that same run, and just like the relationship with our peers, it's the same

with the audiences. You grow it over time, and people hopefully keep coming back because they enjoyed the experience. That did happen on this last run — we had a lot of people come back from the previous tour. The Aristocrats have the super-group phenomenon built on their sideman careers. Everybody knows them from more prominent bands. They have large audiences right off the bat, so that does help us.

You also took on tour managing duties for both bands. How did you balance both sides of the touring experience?
With TLB, Travis and I share the responsibilities. I handle a lot of the logistics like hotels, daily schedules, and accounting. Travis manages the technical aspects, production, coordinating gear, and such.
Taking care of the two bands on this tour was a lot of work. I couldn't have managed it without my team. I was constantly running around, completely stressed out; it was a big job that I took on as a challenge. I enjoy doing "outside" things to challenge myself, and I always think, *Yeah, I can do this.* Everyone tells me, "You'd better think about it." "*No, no, no, I can do this.*" And then, when I'm doing it, *I should have thought about this a little more … .*
But it was a good experience. The aspects of managing and then getting on stage to perform, the switch that has to happen in one's brain throughout the evening, is really quite indescribable. I learned a lot about those differences between *being* an artist and *facilitating* an artist. It was a painfully good experience.

How difficult is it to play those sometimes six-in-a-row stretches, different stages, different buildings, every night and (a) keep your sound consistent and (b) keep it interesting for yourselves and for the audience?
It's very difficult, and I suspect most people have no idea what it takes. You have to center yourself and simply do the job. You're dealing with a group of creative people, all trying to manage their own worlds, and different levels of exhaustion, emotions, senses. One thing that's really hard to find is "alone" time. But weirdly, you're surrounded by people all the time, never alone. Yet there's loneliness because there's no time to really connect with anybody. It's a strange dynamic.
As far as sound, we were fortunate on that tour to have our own sound system and soundman, so the shows were pretty consistent. But, every night, you load in that whole system. It's a lot of backbreaking work to bring in an entire PA, haul it out at the end of the night, and all of the backline too. We got it down to where the soundchecks were minimal and everyone on stage was generally happy.
As far as keeping it interesting for the audience, once showtime comes, you find that bubble, put yourself in it, and do your job. Bring the joy and light that people are expecting from you. Flipping off Bryan Beller whilst singing "Smuggler's Corridor" in a Cookie Monster voice keeps things interesting too.

Let's talk gear. It's not entirely inconvenient geographically that you are an Ernie Ball/Music Man artist. What's in your rig and why?
Travis and I have been with Ernie Ball/MusicMan since 2001. When I started out, I really struggled with my sound, convinced that it was my amp or effects. We happened to play a big show locally, opening for Ted Nugent, and the A&R guy for MusicMan was there. He invited us to the factory to check out their guitars. Travis and I fell in love with the instruments. My struggle with other basses was that I couldn't get consistent sounds with the different styles of playing — fingerstyle, tapping, slapping. One thing would sound good and then the other wouldn't. I'd dial in a nice fingerstyle tone and then my slapping would sound awful. I thought it was my hands or my effects. As soon as I switched to MusicMan basses, everything sounded smooth and consistent and great.
It has been very convenient that MusicMan is in San Luis Obispo. We've become friends with everyone there, and they've been really good to us. They're family. I always have people asking me to check out different basses, especially at the NAMM show, but I love what I have, so much that I don't even like picking up other basses.
At one NAMM Show, Sterling Ball walked me over to Markbass because I was unhappy with my amps at the time. That's how I was introduced to Markbass. I love their gear. I've never had any problems, whereas before, I was blowing stuff up. As well, their amps don't color the sound — what you put in is what you get out. It's powerful, loud, and clean, and those are the things that a rock bassist appreciates.
Effects-wise, I use DigiTech. Travis and I are both endorsers and have been since the beginning.

Do you only play four-string basses? It's all fingers for you, rather than a pick, correct?
People always tell me that I need to play a five-string, but if I want more than four strings, I'll play guitar! I'm a rock bass player; that's the sound I'm looking for. I do use the Hipshot D-Tuner, which functions as a five-string when I need it. Most of our songs require only the four strings, so I don't want to play an entirely different instrument for a few songs that are in drop D or whatever they might be. And yes, all fingers. I've tried using a pick on records to get a certain sound I was looking for, but my fingers are not "meaty," so they already have a pick-like quality to them.

How did you develop your technique?
I'm self-taught so that probably explains a lot. It's not trained technique, so I guess it evolved from figuring out how to play the parts. My hands are small, so I had to employ different approaches, like tapping, to get where I needed to go when I couldn't reach a note.
In TLB songs, we write a lot of chordal rhythm guitar parts, and I would have to figure out how to play that stuff, especially live. I would end up playing these parts on bass using a flamenco style or an unusual tap technique. I never wanted to be a slap-style player. I'm an old-school rocker, but finally, there came a time when Travis said, "I wrote this song, and I want you to do something funky to it." "Ohhh, OK."
My thumbs don't bend in the certain way that slap-style requires. All of my "technique" falls under that old adage, "Necessity is the mother of invention."
Because my fingers are so thin, I alternately use my fingertips and the pads of my fingers to get different sounds. I'm really sensitive to tone and noise on my instrument, and when you're cranking through a huge PA at insane decibels, bass noise is the worst and most annoying sound there can be. String noise, ringing, clunkiness — so I'll use both hands for muting, sometimes playing parts with my right thumb because I'm quieting the strings with my other fingers. When I'm rocking my hand, it's because I'm muting or using the pad and then using the tip. It all depends on what's being played, not being played, and trying to keep the instrument under control.

Watching you in videos and listening to the music, everything flows a nd weaves s o perfectly. After twenty years, no doubt you can all read each other easily and finish each other's musical thoughts.
Yes. However, we are not an improvisational band. We perform what's on the record, though sometimes the solos will change. Haven't we all been a little disappointed when you go to a live show, wait for your favorite band to play your favorite song, and they go off in some oddball direction? And you were so ready to hear what you know from the record! So TLB has always been very strict about playing the songs the way we recorded them. You're going to hear the songs the same way every time you see us, and in our minds, that gives the audience what they want.
I realize there are different schools of thought about this, and I appreciate both sides. A lot of bands enjoy improvising and doing something different every time so that each show is a whole new experience. We're more from the Rush school of thought, where you go to the show, hear those songs, and they sound like what you were waiting for.

Was a trio always the plan with you and Travis, and does that make your job easier, more challenging, or both?
It was always a trio. Travis and I grew up loving trios. It makes my job both easier and more challenging, but in a fun way. It's interesting to try and compensate for some of the rhythm guitar tracks on record, and it's easier in that there's less to wade through as far as following somebody.
Live, we always base everything off of Dale. We have one focal point, and Dale is it. If I tried to start by being in the pocket with Travis, and Travis went off on his own, it would all be a mess! So we listen to Dale, and Travis and I don't worry about our pocket together. Assuming we're both attached to Dale, it's going to be in the pocket. So that's our approach: We follow Dale and we remain tight that way.

Backtracking, what drew you to the bass? When did you start to play?
I never intended to be a musician. I just always loved music. There are people who just *know* they want to be musicians — it's in their blood and they must do it. For me, I loved music so much that I wanted to facilitate it somehow. When I met Travis and I heard him play, I knew I had to be a part of bringing his music to people. By then, I had been playing bass for a short time, but it was just for fun.
I started out playing acoustic guitar around age 14. I was hearing the bass lines, but at that time I didn't even know there was such a thing as bass guitar. This was back when we played records, and I remember listening to a Crosby, Stills, Nash & Young record, hearing this bass line, and playing it on acoustic guitar. I can't even remember how I figured out that there was such a thing as a bass guitar. I think my dad must have told me.
Around that time, I was interested in drums, too, so my parents got me a drum set. They were quite wise in renting instead of buying because that lasted about a week. I still love playing drums to this day,

but as a kid, you listen to a record and it sounds amazing. But when you have a drum kit stuffed in a tiny bedroom, it sounds like complete s**t because you don't realize there's things like compression, reverb, how they mic the drum kit, and a zillion things that make it sound the way it does on a record. So I had this drum kit, it sounded awful, and that was the end of that. When I discovered "bass" and started putting together that it was a rhythmic *and* melodic instrument, I wanted one. This was at a time when we lived out in the sticks in Southern California, and my parents drove me all the way to Orange County to go to Guitar Center and pick out a bass — within reason. I saw a black one hanging on a wall, and it was the most beautiful thing I had ever seen. They got it for me, along with a little Fender Sidekick bass amp. I remember we were driving back, it was a two-hour-plus drive, and they stopped to get dinner on the way home. I wouldn't get out of the car because I didn't want to leave my bass, so I stayed in the car and skipped dinner. I was totally in love!

The three of you have your own studio for rehearsing and recording. Is that where the entire creative process takes place, or do you also work from home studios to write and demo your parts?
It's both. Travis has a home studio, so he works there, sends things to us, then Dale and I work on things at home too. The bulk of the drum process is done at the big studio as a band. We all sit down and talk about the parts, figure things out, and then tell each other what to do!

How did you get the studio off the ground?
We met Kip Stork around 1991. He had been wanting to build a studio for a long time. So, for about five years, we tried to convince him to do this. Kip financed it with a shoestring budget, and we did everything ourselves to build a 3,000-square foot studio — all the labor of framing, hanging drywall, building studio furniture. We even scavenged glass for the mixing room windows from a demolition site! Twenty years later, we still rehearse at Avalon and have *carte blanche* on when we need to use the recording side, while Kip engineers and records all kinds of bands year-round.

There was talk last year about a new album in the works. What is the status?
We're still working on it. We're a little behind because of the tour with The Aristocrats last year. We typically come out with something new every two years, whether it's a studio record or a live release. It's been very solid like that. Now it's been four years, so we definitely need to come out with something this year. Because we missed the two-year mark, I released a photography book, which was a fun experience for me. It had been brewing in my head for many years, and I thought it was an interesting perspective from a touring musician — moving pictures out of the window of a van. People don't realize that most of your day is spent sitting in a van and driving.

How many photos did you shoot for the book? Does it chronicle twenty years? Were any of the images shot on film?
I don't have any 35mm film photos in the book. When I got my first little point-and-shoot digital camera, I started shooting. Some of the pictures are still old and they go all the way up until the present. I was collecting and collecting. The biggest part of that project was sorting through all the photos. Over the years, I would dump them in a folder, until one day, I decided to go through them and see what moved me in a certain way. They are all shot from the moving van, though when we would hit a stoplight or roll through a parking lot, those were good opportunities for capturing something more than blurs.
I weeded through more than 4,000 photos, and there are still so many that I didn't have a chance to go through because I had a deadline. I could probably put out four more volumes, and I'm already working on another project. I shoot with an old DSLR, a Canon Rebel T1. People might suggest it's time to upgrade, but it works and I know how to use it. I don't consider myself a photographer by any means. I point and shoot, and sometimes I catch things that I think are interesting to look at.

Will you be back on the road this year?
First, we need to set a deadline and release date for the record. Based on that, we'll start planning a tour. I don't want to say we rushed through the last album, but it was a little hurried, in my opinion. Travis knows I'd like to take it a little slower with this one, so we'll see. He hopes to tour in the fall, and we always do little runs here and there.
I love making records. That's the best part for me — creating the music, imagining where it can go, and watching it bloom. I love producing and experiencing that whole process, whereas Travis loves playing live. He's always ready to get out on the road. At the very latest, you'll see us out by next spring!

Jennifer Young's Gear

Main Basses:
Music Man Sterling
Music Man Bongo
Music Man Reflex
Music Man SUB Sterling with tremolo

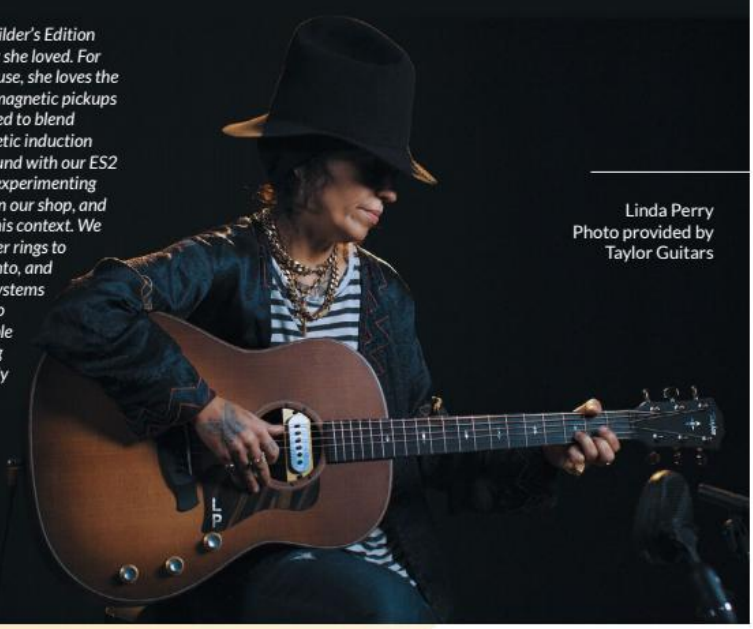
Main Live Rig:
Markbass Big Bang
Markbass Standard 104HR cabinet
Electro-Voice RE-2G Wireless
DigiTech BP355
DigiTech Stereo JamMan
Hardwire Tuner

Taylor Guitars was founded by Bob Taylor and Kurt Listug in 1974 and is based in El Cajon, Calif. Master Guitar Designer Andy Powers joined Taylor Guitars in 2012 and in his never-ending quest to design great sounding guitars, is the mastermind behind Taylor's innovative V-Class bracing system. Powers became the third partner of the company in August of 2019.

Recently, Linda Perry and Andy Powers collaborated on a custom Taylor guitar. Aesthetically, Linda drew inspiration from the look of the guitar Kurt Cobain played in Nirvana's iconic episode of MTV Unplugged, specifically the location of the volume/tone control knobs. Also, her initials are inlaid into the pickguard.

Powers tells us, "*The guitar (actually a pair of guitars) we built for Linda is based on the Grand Pacific Builder's Edition 717e guitar with a seriously customized electronics package. We started with the rosewood/spruce Builder's Edition 717e that she loved. For her stage use, she loves the sound of magnetic pickups and wanted to blend the magnetic induction pickup sound with our ES2 pickup. We happened to be experimenting with a few concept pickups in our shop, and decided to try those out in this context. We fabricated solid brass retainer rings to mount a soundhole pickup into, and custom-wired both pickup systems together to offer a mix of two pickup sources, plus a variable high-frequency tone-shaping filter. The output is a uniquely tailored voicing of her 717e fit for her playing style and stage.*"

We had the pleasure of seeing Linda Perry perform at the She Rocks Awards on her new custom



Linda Perry
Photo provided by Taylor Guitars

Photo by Jack Lue

TONE TALK WITH SERENA LAUREL

Songwriting allows me to free my mind so I can explore myself. My goal is to inspire others. Not every song will be happy, nor should it be, but every song I write is some authentic part of my life exploring feelings, emotions, and stories surrounding myself, including others around me. Writing songs is my talent and therapy; playing live is where I find freedom and am most comfortable. My music sounds like a West Coast drive down a jazzy road of 7th chords and witty lyrics. My single "Gold" can be downloaded or streamed on all popular music sites, and my new song "Car Talks" is available now on all popular music streaming sites, including Spotify.

It's hard to believe I'll be graduating with an associate degree in Music Composition this Spring since I wrote my first song at 13 with very little music theory knowledge. I wrote this song as a result of feeling alienated after an abrupt relocation as a military child. In my elementary years, the Jacksonville Children's Choir started my music appreciation and understanding how to sing while I was learning how to play guitar during a church fellowship. Music became my tool to cope with the recurrent uprooting and feeling like an outsider. One of our military moves eventually landed us in Los Angeles, offering many artistic performance opportunities for my growing skills. I started performing sets at some recognizable venues in Los Angeles, such as the Whisky a Go Go, House of Blues, The Roxy, The Hotel Café, and a residency at the State Social House in West Hollywood.

I frequently joke about being typecast as the girl with a guitar when talking about the film roles I have booked as an actor. I booked three films in which all characters play guitar and love music as much as I do, *Hitch Girl*, currently in pre-production. *Nasty Habits*, released on Amazon Prime for which I have garnered six best actress awards while on its festival tour. Last, *Summertime Dropouts*, which is a full-length feature following high school friends as they deal with daily life and their passion for music while competing to get on the Warped Tour. My character "Lucy" is the lead guitarist in a girl's pop-punk band named *Late For Curfew*. In this film, I am one of the six leading performers that make up two pop-punk bands *Late for Curfew* and *Summertime Dropouts* who want to compete on *Vans Warped Tour*. The film is packed full of a musically talented cast, including the band Simple Plan. The producers cast actors who were also

skilled musicians so we could play live music together for the soundtrack and promos. The first day on set, we were laying down the band songs for the soundtrack and recording the anthems of this coming-of-age film. I'm very excited for this project to come to fruition.

I believe music can help heal and that everyone has music in their hearts. I'm honored being an artist ambassador for three non-profit organizations that enable me to use music as a way to interact with those in need via live-stream fundraisers, concerts, and hospital visits. First, Breaking The Chains Foundation uses art therapy to help patients heal as they recover from eating and mental disorders. Next, The Starlight Children's Foundation raises money to help seriously ill hospitalized children and Free2Luv who help to save lives by promoting love, kindness, and diversity through community events, concerts, and anti-bullying campaigns. My ultimate ambition is to share music as a proficient songwriter who gets to collaborate with the most exceptional entertainers in the business and contribute my talents to creatively rewarding projects making a difference.

What is your definition of tone, and how has it changed over the years?
My OG guitar since I was 12 years old, has been a Taylor 214ce. It's well-built, comfortable, reliable, and sounds equally great acoustically and when plugged in. Although I typically compose on acoustic, I've found that some songs make more sense when performed live on an electric guitar. As a result, the most significant change to my tone has been the regular addition of electric guitars in my live sets. When playing electric, my default is a middle pickup position, which I find is not too bassy or bright. I set all of the amp knobs to the 12 o'clock position, this opens up the volume and tone all the way, keep the pre-amp down as low as possible, and set the master volume of the amp for the room. I have a fingerpicking style and trust my fingers to provide control, subtlety, and nuance without using picks. Right now, I'm keeping it fairly simple.

Which guitars, amps, and pedals are you currently using and why?
In addition to my OG Taylor acoustic guitar, I've recently added a Fender Acoustasonic guitar to my collection. I'm blessed to work closely with Fender artist relations and to have their support. Thank you, Fender, for this lovely creature! It is a perfectly designed hybrid instrument that enables me to switch between acoustic and electric sounds without having to unplug. I play Fender electric guitars, including an American Standard Telecaster, a Player Series Strat, and a Player Series Jazzmaster through a Hot Rod Deluxe. The amp is fantastic and versatile, but at 40 watts, it can be a bit loud for the size of shows I typically play. I recently played a show at one of my favorite intimate venues, the Hotel Café in Hollywood. Their backline included a Vox AC15, which gave me a natural, clean tone with the minimal hassle that perfectly suited my style of music. It made me appreciate the benefits of lower-wattage tube amps. My current goal is to move toward something similar to a Fender Princeton soon.
To keep things tidy, I have a Pedaltrain Classic pedalboard filled with my current lineup of pedals that include an MXR Dynacomp, JHS Space Commander, Morley A-B switcher, Peterson StroboStomp HD tuner. My newest investment is a TC Electronic Ditto X4. After trying unsuccessfully to incorporate a different single-button looping pedal, I found the Ditto X4 to be refreshingly simple and intuitive. I'm a fan of the extra effects it allows me to add and the two separate looping circuits that can rotate seamlessly through verse-chorus-verse transitions.
My go-to acoustic amplifier is an easy to carry lightweight Fender Acoustasonic. It allows me to walk into a gig with an amp in one hand; a mic stand in the other, guitar over my shoulder, and then I plug in with everything I need to deliver a professional performance. The amp's mid-century modern, stylish vibe keeps a classy and cool aesthetic. The ability to plug a microphone into one channel and a guitar in the other *and just play* is so much more desirable than having to haul a PA system around. The sound is big, clear, and perfect for small indoor and outdoor venues and spaces.

Photo by Jack Lue

> Make music something you love to do. Writing and playing music is my therapy that provides spiritual and emotional comfort. Trust your instincts, because being your best will make you happy and help you stand out in a crowd.

What about strings?
My composition style involves frequent slides and position shifting, and they minimize distracting string noise. I choose *Elixir* NANOWEB (.012-.053) or (.011-.049) always for acoustics! I appreciate the smooth texture and find they seem to stay in tune longer. These strings are definitely worth the extra price. I can't recall a single situation where one broke unexpectedly. I have an aggressive left-hand style and don't bend too many notes, so I use heavier than most would select for electric guitars. I use Ernie Ball Slinky Classic strings (0.11-0.48) on my electrics. It also helps when switching between acoustic and electric to keep the feel more uniform. Skinnier strings can sometimes feel like wet spaghetti noodles, and I think it makes my playing sound sloppy.

Are there specific recording techniques you prefer in the studio?
For acoustic recording, I have had success with mixing a large-diaphragm condenser microphone focused on the 12th fret with the Expression System 2 pickup output from my Taylor guitars. Studio tone for electric guitar is still a moving target, and usually involves a significant amount of trial and error depending on the room and gear available. I've begun experimenting with a mid-side recording technique for live work in the studio. It combines one microphone with a cardioid microphone as the primary source with another that has a figure-8 pattern to pick up the room ambiance. The appeal is the ability to celebrate engaging acoustic environments without having to resort to digital trickery or plugins. I'm considering recording an entire project with this technique.

How do you keep your sound consistent onstage?
While playing, I trust my fingers to create consistency. I keep it simple, but also realized years ago that you couldn't just assume the unknown person at the mixing board will take care of everything. It is worth those extra few dedicated seconds to make sure your levels are correctly set. It helps minimize distractions during a performance and provides a more enjoyable sonic experience for both the performer and the audience.

What does your practice consist of?
Oh my, the word *practice* sounds too much like a chore, and those are never fun. I prefer to keep my guitars handy on stands so they can be picked up and played whenever a creative thought pops into my head. That helps me create spontaneous "guitar time" while having fun with lyrics and melodies. When I'm getting those guitar hours in, my goal is always creating. As long as I am creating, I get lost and forget about time. As far as practice for a show, the timing all depends on whether I have a backing band or it's a solo show. When working with a band, practices are scheduled with enough time allotted to work on each song and refine the setlist to suit the venue.

What is your advice for young women who hope to work in the music industry?
Make music something you love to do. Writing and playing music is my therapy that provides spiritual and emotional comfort. Trust your instincts, because being your best will make you happy and help you stand out in a crowd. *Breathe.* Breathe and stay present while information and others spiral around you because projecting too far into the future causes chaos about things you cannot control. If you have an idea for lyrics or melody, try to get it on a voice memo or paper as quickly as possible. Thoughts and moments can be fleeting; it's essential to capture the spontaneous thoughts/emotions. Who knows, it just might turn into a favorite song.

ERNIE BALL MUSIC MAN

In 2016, **Music Man** introduced the **St. Vincent Signature Electric Guitar** which features a lightweight Okoume body and roasted maple neck decorated with St. Vincent signature custom inlays. The St. Vincent HHH is configured with an electronics package that includes three DiMarzio mini-humbuckers with 5-way pickup selector.

LISA Loeb

Taps Into the Complexities of Life with *A Simple Trick To Happiness*

By Alison Richter

In 1994, a new and unsigned artist named **Lisa Loeb** appeared seemingly out of nowhere and carved her name in music history by achieving the impossible: She made it to the top of the *Billboard* charts with a song called "Stay (I Missed You)." The accomplishment was a first, but the "new" artist, while unfamiliar to national audiences, was, in fact, an accomplished singer, songwriter, and guitarist who had spent years honing her craft and recording independent albums. "Stay" had also been performed before audiences and received warm receptions before becoming a Platinum sensation by way of the soundtrack for the movie *Reality Bites*.

The song's success led to a contract with Geffen Records, and Loeb's career took off, beginning with her 1995 label debut, *Tails*. The years brought more hits, including "Do You Sleep" and "I Do," as well as Gold and Platinum recordings, a Grammy win, Brit Award, and numerous nominations for MTV and Billboard Music Awards.

The instincts and business savvy required of an independent artist trying to break into the music industry never left her. As the industry transformed itself, so did Lisa Loeb. She recorded more albums, created music for children, produced her music, explored acting roles in television and films, wrote books, launched and designed an eyewear line, began using her time and talents to give back and make a difference, and continued performing before a very loyal and growing fan base. Of course, "Stay" never left her repertoire, and it remains the song for which she is best known — a fact she cherishes about a song she still loves to perform.

This year, she released her fifteenth album, *A Simple Trick To Happiness*. The eleven songs, which she wrote and produced, working with friends and colleagues, is filled with the music for which fans know her best: melodic, lovely songs filled with storylines and messages, deeply personal at times, and meant to touch its listeners.

In the midst of her very busy schedule, Lisa Loeb spent time speaking with *Guitar Girl Magazine*, looking back and forward, discussing her craft, the music business, and her responsibilities as an artist and citizen of the world.

When you look at your career trajectory, how has the music industry changed, for better and worse, and how do you continue to navigate it?

When I started as an independent artist — and that's how we all start, as independent artists — it was important to have a grassroots handle on your fan base and complete creative control over the music and whatever else you were doing. Those are the basics of being a musician.

As a songwriter and as a performer, it's always been important to me to have a great relationship with my fans, to make sure they know what I'm doing, to continue to grow my fan base, and to continue to make things that I believe in and that I can stand behind. That has completely not changed. Even when I was working with major labels, that was always important to me.

Now more than ever, especially because there are so many people who are not signed with major labels, it's still the basics and still the same. You have to make things you really like and that you want to share with others, and figure out who those others are and how to get to them.

The way the music industry is now is a blessing and a curse. It's a blessing because it's amazing how you can have so much access to so many fans, and so much of an audience, and how they can have access to so much music and creativity. But, as always, the biggest issue is letting people know that what you've made exists. There's always been a lot out there, but with technology making

Photo by Juan Patino

it easy for anybody to make a record at any moment in their bedroom, there's just so much out there, and we're aware of it all because of the fast-paced social media existence of everything.

So it's a blessing because there's a lot out there, and a lot of people out there, and we all know this, but it's a curse because you have to spend a lot of time and energy marketing yourself and reaching people, and that can be very distracting. But it's also exciting.

Another thing on the music side that's really great is that people can now fit into any genre they want. If you were signed to a label, there was always so much pressure to fit into a genre, and that has completely unraveled. Artists now are just making things, and the trick is for other people to describe it when necessary so that people know what they're getting if they're going to listen to the music or go to a concert.

Another change is that to be played on the radio, other than maybe local or NPR stations, you have to be a huge, huge hit musician. It's almost like a different business, that huge commercial music business. Sometimes people fall into it and become that huge hit, but most of the time, it's just tons and tons of music going on all the time.

Talking about it is almost like talking about two different things — like talking about being Beyoncé and being a working musician. You can make a living being a musician. I really think you can have some great regional success, or even success in a big city like Los Angeles and New York, and make a living somehow — through playing live music mostly, probably, and maybe some music placements, if you can get those. But although Beyoncé is based in the same vein of being a great songwriter, a great performer, and having a vision, it's a different machine. It's a whole other level.

While you've maintained your fan base and radio stations still embrace your music, you have also diversified, which many musicians now find they must do in order to make a living. You create music for your adult fans, music for children, perform, do voiceovers, act, write books, and secure film and television placements for your songs. Your creative tree has many branches.

I think it depends on the person. For me, that kind of diversification makes sense. I have a lot of interests and a lot of things I enjoy doing. For some musicians, it's important that they focus on the thing they do and do that well. We're all in this weird place where being independent has so much freedom and control, and yet there are so many elements that can be distracting. We go back to social media, how involved you are in the business of getting whatever you're doing out there and deciding how many things you're going to do.

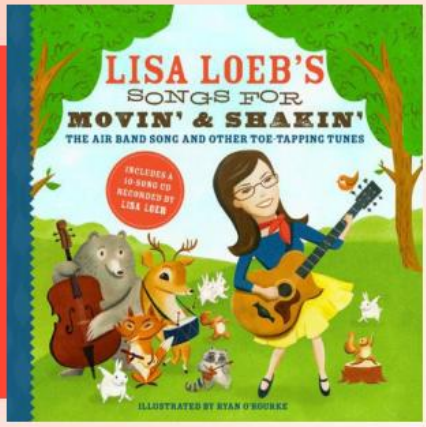
In the '90s, when I started out, you were seen as a dilettante and as someone who wasn't really focused if you did a variety of different things, including doing commercials or connecting with products. You were seen as selling out. Now you're seen as professional. You're an entrepreneur, a renaissance person. Lucky for me, as I've gone along and have much more experience doing all my jobs and interests, it still takes a lot of energy and effort, but now it's acceptable to do all those things, and it doesn't take away from your art. But I do compartmentalize. I do the music I want to make, and then I try to figure out how I can get it to the people who might like it. The art comes first, and the business comes second.

Photo by Juan Patino

Fifteen albums: When you look at that timeline, what do you see?

I've always been a big music fan, and one of my goals has always been to write music that people can feel at first listen. I play a lot of concerts, and when I play songs that people don't know, I love when I can feel their reactions. I can feel that they're in it with me in a song. I talk with them after the show, and I learn that they connected with songs they didn't know.

Because of writing music for kids, I've learned how to better write songs for grown-ups, because when I write music for children, I often collaborate, and that process involves getting together with other people and focusing on something in particular to write about. That has tremendously focused my writing for grown-ups as well. I'm able to be abstract when I want to be, but at the same time, be more focused, which has always been my goal. It became my goal more and more after my first handful of major label records and my records that I did when I was in college, which are not included in those fifteen records.



The music you make for children is not condescending or "dumbed down." You make intelligent music for children the way you make it for adults.

Yes, definitely. I think it's important for everybody making music to do it the best that they can, no matter what genre they're in. They should have the best productions, the best playing, the best performances, the best songwriting. There should not be any difference. A number of us in the children's music field feel that same way and are able to follow through on what we want to do. We know how to work in the studio and write music.

Making kids' music, for me, started more from nostalgia than from knowing about children. I loved a lot of the music that I listened to as a child, which was stuff that was on the radio, like soft pop in the '70s, but I also had some kids' records, like *Free to Be ... You and Me* [Marlo Thomas & Friends, 1972], which was a big one for a lot of us, and *Really Rosie* by Carole King [1975]. It was real music, and it was really cool.

When I was a kid, there was a lot of entertainment like that, where you didn't really know if it was for kids or for grown-ups. They told stories, and part of the trick was having grown-up production and performances in the middle of something that was supposed to be for kids. Or you'd have a grown-up show, like Steve Martin or Carol Burnett, and there was a sense of humor that all people would get. There was a sense of storytelling that appealed to all ages. That's something that I'm always trying to do.

Of course, I learned more about making kids' music once I had my own kids, which has influenced some of what I write. Also, some songs work better when you're listening to them in the car, or at home, and others work better live. That's an interesting process as well. I think connecting with my nostalgia and wanting to create a listening experience like I had when I was little opened me up to writing about things that I wouldn't normally write about and having more fun. When I was doing my grown-up record, it helped me lock in on what do I have to say, what am I feeling, and what am I going through, which made it a very personal record for me.

Why now for this album? What inspired you to return to an "adult-focused" album?

I never meant to *not* make one for a while. I just kept getting distracted with all these different ideas and projects I had that were more geared toward kids or family-friendly records. A lot of fans were asking, "When are you going to write another grown-up record?" I realized I needed to set aside time and plan it and do it.

When did you begin working on the material? Did you write with intent in terms of direction and message, or did the theme develop as you were creating new songs?

Ever since college, I would write songs, and when I got to twelve or fifteen songs, I would say, "It's time to make a record." But with this one, for the first time, I did one song called "Sing Out," which was written for a specific event. Everything else was written within six months of recording it. What was important to me, and to the collaborators I worked with was that we were all able to tap in and write songs that aren't just romantic love songs. They're songs about friends, about life, and a number of songs serve a purpose.

There are certain songs I hear, and things that I see on social media, that stay with me all day. A needlepoint person I follow on Instagram needlepointed something that said, "You can do it, it's not that hard," and that was x'd out, and underneath it was needlepointed, "You can do hard things." That really stuck with me. It's not meant to be trite. You get everything from a phrase to a photograph to an entire song that sticks with you, and I thought, *I want to make some of those*, because there are so many important things to me, and I want people to feel like I do, like, things can be tough, but you can get through it, and it's worth it. I wanted that to come through in the songs.

Interestingly enough, once again, there's a song about missing someone.

That's a theme — missing people, people going away, people staying. We used the word "stay" in one or two songs, and it was funny to see the other songwriters look at me like, "Are we all right to use that word?" because it's such a key word in the song "Stay."

That's the other thing — not being afraid to write about things that might have been written about before. I had a song a long time ago called "Sandalwood," and it says, "She can't tell me that all the love songs have been written, because she's never been in love with you before." Even though we go through a lot of things that we connect on, everybody's experience is unique, and it's worth singing about and talking about and telling your friends about. So instead of worrying about it being the most original thing in the entire world, I feel like if you can put yourself into it, it does make it original, and it does make it unique, but it also is an amazing way to connect with others.

Tell us about your guitars: what you have, how long you've had them, and why you prefer those particular models.

Live, I always play a Taylor 512c, but I did not play as much guitar on this record as I normally do. When you're starting out, you want to prove yourself, and I spent a lot of time taking guitar lessons, playing guitar, learning everything I could about guitar, learning different styles, and playing onstage.

After "Stay" became a hit song and I wasn't playing guitar in the video, I spent lots and lots of interviews for years explaining that I do play guitar, and people are surprised sometimes when they see me play and see me playing complex things while singing. But on this record, I wasn't married to playing guitar all the time. As a producer, I was fine with Scott Effman, one of my co-writers ["Skeleton," "Shine"], playing guitar, and Rich Jacques, my co-producer and co-writer, had a variety of nice guitars, like a Gibson J-45 and a Gibson J-200. Adam Levy, who's a great guitar player, came in and played electric guitar on "Most Of All." He's played on a handful of my records, and we've played live together.

What was the songwriting process like for you this time?

It was very natural. For "Doesn't It Feel Good," while we were writing, we put together a rhythm track, an electronic track, and muted guitar parts, and that helped to integrate the music and lyrics together, and the sound and the space, and we would add and subtract to that. That happened a couple of times

as we were writing — having the texture behind us worked well. There aren't any crazy chord changes. We played around with cyclical chord progressions and recording some of the music while we were writing helped a lot.

When I wrote "Sing Out" with Eric Lumiere, it was more upbeat and bright and sunny, but as we recorded it, I felt like the positivity came through more with a less sunny outlook. It was stripped down to acoustic guitar, kick drum, and bass. I've talked about maybe recording it again sometime with a more positive-sounding outlook for a kids' record, because it's a song about being yourself, and that's a message for all ages.

"I Wanna Go First," when we first started writing it, sounded like a coffeehouse singer-songwriter thumpy-strummy acoustic guitar with a lot of rhythm. As we were arranging in the studio and adding and subtracting things, we realized if we made it more in half-time, had a piano playing the chords, and less straightforward voicings, it really opened up the song. Even though the lyrics had been written on top of a more rhythmic feel, making the rhythm more open made the song more emotional and gave it the darkness it needed to tell the story better.

In other cases, we recorded with drums and bass as the basis of things, and we would add on top of that, which is one of my favorite ways to record because it's a faster way of recording, things glue together much faster, but there were a couple of things we had to experiment with.

In some cases, things I might have stuck with a more straightforward way to do it, we would go home and listen, and often Rich would say, "No, that's not exactly it. We need to make it more modern by looking at it in a different way, like maybe taking the acoustic guitar that sounds too singer-songwriter-y and opening it up so you can actually hear the lyrics." And that's maturity — when you're more about trying to improve the arrangements so that they tell the story of the song, rather than being concerned with "Am I playing all the instruments?" and "Am I coming up with all the ideas?" It's about working together and hearing things in different ways to bounce ideas off of each other.

How long have you played your Taylor?

I've played that guitar since 1989 or 1990. I have so many guitars, maybe 50 guitars. My husband also plays, so we have lots of guitars. But I keep going back to the 512c.

When I was in college, my friend Liz and I had a band called Liz and Lisa, and we were able to do a demo, a five-song EP, with John Gordon, who had been a guitar player with Suzanne Vega. He had a studio in New York City, and Liz and I went to his studio and recorded a handful of songs. John had a 512c that he'd gotten from Matt Umanov Guitars. [*Note: The Greenwich Village guitar shop closed in 2017, after 48 years in business.*]

At that time, I was playing an Ovation thin body that you plug right in and play, which was a godsend when you're in high school and you want to make it easy to play in coffeehouses and at assemblies. I'm a petite person, so a thin-body guitar fits me well. That guitar got stolen out of a car in Dallas, and briefly, I played a Seagull guitar that I bought in Dallas, but when it was time to really replace the guitar that had been stolen, I went to Matt Umanov and got a 512c because it's so easy to play. The action is low, but it never buzzed, it's a custom guitar, so the neck is a little bit thinner, it plays really well, and it especially sounds good in the studio when you can set up a microphone and really bring out the bass in it.

Although I keep experimenting and want to get into something that sounds a little bit more woody, I keep going back to this guitar. It always sounds good live, it has a lot of definition, the action is always great, and when I get it set up, it doesn't need much work at all, unless I've been in unusual climates. I have Gibsons and Fenders and Gretsches, and some great different companies have given me guitars that are really nice, but I always go back to the Taylor. It has everything I need.

There are obvious plusses to having a "career song" like "Stay," which you still enjoy performing. At the same time, have you ever thought, I'm *more than this song. Why does everyone always want to talk about it?*

I definitely have felt a push and pull with the song since I wrote it and it became so popular because I had a life with it before it was popular. I played it at concerts and saw people on their own, without the help of pop radio, enjoying the song and wanting to hear it.

When Ethan Hawke [Loeb's *friend and neighbor at the time*] passed it along to Ben Stiller [*director of 'Reality Bites'*], it was because Ethan really liked that song and he wanted Ben to hear it. It wasn't, "Oh, this is going to be a pop hit." There was no idea of what it was going to become. It was just a song that people enjoyed. It was one of the more unusual songs that I would write — I was singing over a guitar lick and the song didn't have a chorus. It was a little bit more personal than some of my songs, which has become a good reminder to me to always try to tap into something that's more personal, instead of trying to be so crafty and make things up all the time.

Luckily, it is a song that I am proud of. It meant a lot to me when I wrote it, and I've also seen the growth of what it means to other people. As a music fan myself, I get really sad when I hear musicians say, "Oh, that song didn't mean anything to me." I don't want to hear that from a musician. If it meant something to the audience, it's an important song. So I quickly am empathetic with people to whom "Stay" means a lot. And as a businessperson, I truly appreciate that I have identifiable songs.

All of those positive things aside, yes, I would love it if people knew all fifteen of my records and didn't ask me questions like, "Are you still making music?" But I have perspective, and I don't take it personally. I know that sometimes people connect with *a* song, and they don't follow every single person's career and every move. So I try to look at that kindly and tell myself that it's cool that they know that song, and now I can tell them that I've got a new record coming out. Or they might be standing with their children and I can say, "I've got music videos and kids' records that you and your children might enjoy."

I've had a number of friends who were musicians before I was, and who had a lot of success before I ever did, and they've had their ups and downs, so I've seen how different musicians deal with it in different ways. Some of them have a very negative attitude, put all of their successes in the past, and just like to focus on why people aren't up to date on their current careers. Others appreciate their past successes and bring them to the future in a way that makes sense to them. They use those songs as the gateway to the rest of everything they're doing and as a way to connect with others. They appreciate people's positive connections with those songs and all of the memories they have with those songs.

Outside of music, there are causes you support. Let's start with the Camp Lisa Foundation.

Studies show that when you're engaged in something like summer camp, you can do better in school, meaning you're engaged throughout the summer, and that can affect how you are through the year. I also think it's important to do anything you can to make kids feel independent, and the sleep-away camps where we donate money are accredited places that are safe for kids. Grown-ups are in charge, but the kids feel independent.

Camp teaches them to be members of the community and how to be themselves. It's not a place where they're graded. They often try things and activities and even foods that they've never tried before. They meet different people. Maybe it's their first time in nature. All of those things make a huge impact on people's lives. Growing up, I spent a lot of time trying to learn and do well in school, but the life lessons and things you learn when you're in this place where you're safe and independent can make even more of an impact.

Summer camps can be very, very expensive because of insurance reasons and facilities and things like that, so whenever possible, we need to make these experiences open to people who can't afford them. Everybody needs these experiences.

You also perform at Pride events. Why are those important to you?

When I was in college, I had a song called "Going Somewhere" that said, "Don't be afraid to be yourself." But that can be difficult for some. I think everyone should be encouraged to be themselves, and it's important for us to create a safe atmosphere and make it just the average thing that people would feel safe to be themselves and to explore being themselves.

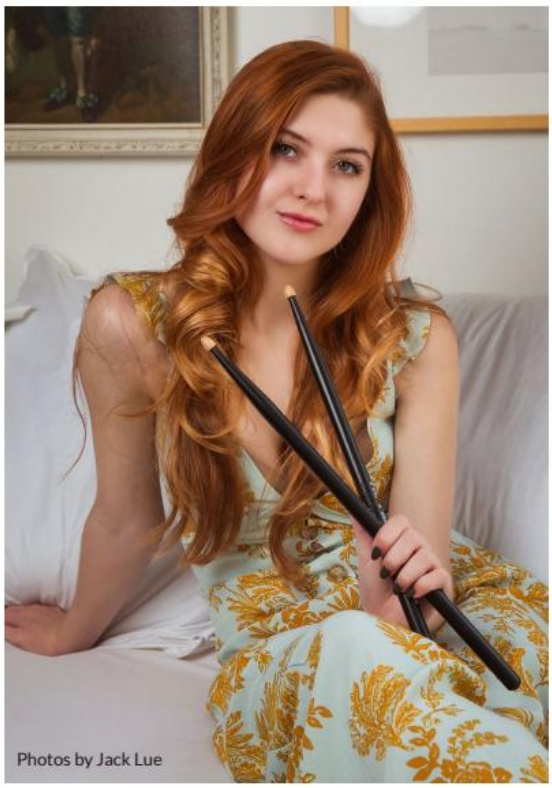
We all have friends who have gone through different things, and I have a lot of fans who go through a lot. For them to have the support of musicians and people who have a voice makes this more mainstream and more common. The more we talk about it and learn how to use our words to have conversations with each other, the better.

"Sing Out" was specifically written for a Gay Pride parade in Nashville. I play a lot of functions where I don't really have the right songs for the events. I play "Stay" and other songs that people know, but I wanted to have songs that resonate in certain situations, and so Eric Lumiere and I wrote that song with the event in mind, and it really has resonated with people at different Pride parades and Pride events.

Hopefully, by making it more mainstream to be whoever you are and whoever you're figuring out that you are, which is an important message, it makes us all stronger as a community.

MARLHY MURPHY

DRUMMING HAS HELPED ME GET THROUGH A LOT OF THINGS



Photos by Jack Lue

I am a singer-songwriter and multi-instrumentalist. My music tends to cross genres a bit because I really appreciate aspects of so many kinds of music, and as a musician, I love to hear how mixing it up sounds. My background and first love is drumming, which has a big effect on my music — sometimes in just laying down drum tracks or in how I'll sing or set the melody. For me, each song has its own life, and I'm not looking to create a body of work that all sounds similar but rather, individual pieces that can stand on their own but have a common thread of telling my stories and encouraging people to tap into their inner strength. I want my music to help people to feel empowered to take on the s---ty situations life throws at us. I want them to know they aren't alone and have the strength to deal with anything. My most recent song, "Drive Away," is one of my favorites and gets really personal about moving on from your past. I just released an acoustic version, and I love how it helps bring out the emotionality even more.

You play several different instruments, but mainly drums? I love the video you posted on Facebook of you when you first s tarted playing drums. What was it about the drums that attracted you to the instrument?
I play drums, guitar, bass, piano, ukulele, flute, and sing, but drums were my first instrument and definitely my favorite. My parents and I were playing Rock Band on Wii when I was 5, and I always immediately went to the drums. Since then, I've had so many incredible experiences and opportunities as a drummer to where it's honestly become a part of me. Drumming has helped me get through a lot of things in life (especially anger) and has been there for me when it feels like nothing else is.

Who were some of your early musical influences that inspired you to play music?
John Bonham has always been a hero of mine. He has an incredible feel and style that's so unique to him, to the point where you can just hear a groove and know it's Bonham. That's one of my biggest goals as a drummer. Nowadays, I still look up to Bonham but also am really influenced by Gregg Bissonette, Matt Tong, and Steve Gadd.

Which drums and gear are you currently using and why?
Ever since I started, I've been playing Pearl Drums. I got my first Pearl drum set when I was 6 ,so that brand has always been special to me. For cymbals, it's always been Paiste. I've been playing 02s for years, and recently started playing their Dark Energy line, and I'm absolutely obsessed with them. Sticks and hardware usually vary, and I use a DW 9000 kick pedal.

What does your practice consist of?
I practice for two to three hours a day, four days a week. I feel like one of the most important aspects of a drummer is variety. It's great to excel in one style or genre, but expanding into all genres of music and becoming comfortable playing with them really helps to develop a better overall knowledge of drumming and music in general, so what I practice varies. Even if I'm not a fan of a certain style, I still work to grow stronger and overall well rounded, so I can always be prepared for any gig. You never know what opportunity may surface for you.

You also play several other instruments. Tell us about the other instruments you play and why you added those instruments to your repertoire.
When I first started getting into music, I became so obsessed with it to the point where I wanted to learn everything I could. I decided to learn a new instrument every year; that way, I would give myself enough time to become more fluent with the instrument before picking up a new one. The first one I chose after drums was bass, as I feel like bass and drums usually work as a team in music. I then moved to guitar and piano and added more instruments over the years. Being a multi-instrumentalist has really helped me to develop my career as a solo artist, writer, and producer. I enjoy playing in bands, but one of my biggest goals has been to be able to do everything on my own and not always have to rely on others to create my ideas. It also helps a lot when I'm trying to communicate my ideas or vision to others in collaboration.

What guitars do you play?
I have a few guitars, but my favorites are my Fender classic acoustic and my limited edition '90s Telestar Mona I got from a good friend and incredible blues guitarist, Robin Davey.

You mentioned on Facebook that music has tested your limits but that you weren't going to let your younger self down. In what ways have you been tested, and what did you do to overcome those struggles?
Over the years, there have been a ton of obstacles. One of the reasons I wanted to be able to do everything on my own was because of issues in bands. It can be really difficult to find the right band where everything seems to truly mesh, and after focusing on drumming for bands for eight years and still not quite being where I wanted to in my career, I knew something had to change. It can be incredibly difficult to find the "jackpot" in the entertainment industry, and a lot of people are going to say "no" and put you down. I've had so many heartbreaks in music, and I'm still working on getting that "yes." One of the most important things I've learned is that you know if you really want to be in music from the struggles. If you can have 100 people say, "you're not good enough" or "it's not there yet," and you're still pushing, just be patient. It's going to take time, but it will be worth it.

What is your advice for young women who hope to work in the music industry?
The most important thing is to stay focused and be patient. No one story about a "big break" is going to be the same for everyone. There's no formula or rules or image you have to fit into to get where you want to go, even though it may seem like it sometimes. In the end, we all have our own vision and story, you just have to wait to find t he right person that will support you and believe in your project as much as you. However, that also means you need to stay on top of yourself and make sure you're doing as much as you can on your own. You'll always control your destiny, and if you sit and wait, nothing is going to happen. Set goals for yourself, network with potential coworkers or collaborators, write as much as you can. Finally, be happy. Always check in with yourself to make sure whatever project you're working on is bringing you the happiness you deserve. **marly.com**

ELISE TROUW

Versatility of an instrument is important to me

By Alex Windsor

Photo by Jack Lue

Often labeled innovative and distinctive, **Elise Trouw's** music is unique and refreshing to encounter. Trouw's vast catalog of musical influences, matched with her undeniable talent on the drums, bass, guitar, and piano, mark her as an extremely impressive musician whose individuality is what keeps audiences coming back for more.

Known for her live looping performances, Trouw has done music video mashups for "Radiohead Meets The Police" and "Foo Fighters Meets 70's Bobby Caldwell," performed on *Jimmy Kimmel Live*, released music and videos, and has made numerous NAMM appearances — most recently in an Up-Close and Personal interview with Steve Baltin where she discussed her use of mixing live instrumentation and electronic music through live looping to create her one-woman show.

Trouw met with us shortly before her interview with Steve to chat about her time at NAMM, her live performances, and more.

Hey, everyone. Alex Windsor here with Guitar Girl Magazine. I am here with the super amazingly talented Elise Trouw. Elise, how are you doing today? How are you enjoying your time here at NAMM?
I'm doing great. I love going to NAMM every year. I always get to meet up with friends and see all the cool stuff, so it's been exciting.

Have you had a chance to check out any shows or any gear? Anything that you're really excited about that's here?
Yeah. I stopped by the Korg booth and saw their new SV-2, which is really cool. I'm a big fan of the SV-1 keyboard, so it was cool to check it out.

What type of gear do you use in your live shows?
For all my live shows, my setup is drums, bass, guitar, and keys. I like to find instruments that, because I do live looping, instruments that I can kind of have a variety of sounds on. So the versatility of an instrument is important to me, and just a good, natural sound is what I like. Also, keyboards that have a lot of versatility, because, in my live sets, I do looping. So having different sounds coming in and out is a big part of the music.

How did you get into the looping aspect? I mean, obviously, that's very common with a lot of artists these days. I mean, really, when do you feel like your videos and your style of shooting your videos that are very common on Instagram — by the way, if you're not already following Elise on Instagram, you definitely need to check out her page — it's very inspiring. It's very awesome. So when do you feel like that really took off for you?
Well, I got into live looping mainly for the live aspect, because I was working with a band but couldn't afford to go on tour with them at the time. So I just kind of started live looping, doing track stuff live, and then made a video of that and posted that on YouTube. But I guess years before that, I'd been posting a lot of drum covers and drum videos on Instagram and started kind of building a following that way. And then, I released an album and more of my artist project. I've kind of just built it from there.

So your writing process? What approach do you take when you sit down to write a new song?
I like to either start on the keyboard or the drums. I just feel very comfortable on the keys because I've been playing since I was 5 or 6. And for drums, lately, I've been starting with a drum beat and then writing on top of that just because I feel like there's a really cool, solid foundation in the drumbeat. The rest is more inspiring to me.

When you are playing live, is there a different approach that you take when you're on stage and performing versus in a studio or filming a video? How does that change in a live setting?
My live show is pretty similar to my live looping videos. I do incorporate some tracks for certain songs to keep the energy. I also use an SPD-SX for looping. For a while, I was actually looping the live drums, but there was kind of a delay, so the audience would hear this sloppy kind of sound when I was playing and looping it, and so I ended up starting to loop with the SPD-SX. But other than that, it's pretty similar to what you see online in my videos.

Very cool. Now, which instrument did you actually start off learning?
I had classical training on the piano when I was 5 or 6, and then picked up the drums when I was 9. That kind of took over and became my primary instrument. And I picked up guitar and bass around the same time but really didn't put as much time into them as I did on drums.

Who are some of your main influences as an artist?
My favorite drummer is Stewart Copeland from The Police because he's very artistic and just inspiring. When you see videos of him live, it's just always something different. He's very spontaneous. And I also love the band Little Dragon. I like their melodies and production.

I'm not familiar with them, but I'll have to check it out.
Oh, cool, yeah. They're my favorite.

Just the melody is the main reason why you're a huge fan of them?
Yeah. And also, the lead singer, just her voice is very unique to me. I like singers that use kind of a lot of different parts of their voice. She'll sing really high and really low at different volumes. Just very dynamic, and so I strive to be like that.

So what does 2020 have in store for you?
I released a video and a single in December, and I have a couple more that I'm recording and shooting this month. So they'll be released in a series throughout the next couple of months.

TONE TALK WITH *JESSY COVETS*

Photo by Alayna Miller

I am a multi-instrumentalist based out of Los Angeles, I've been creating since I was about 5 years old, starting out in orchestra and band. I've have been producing music and sampling sounds for about seven years, and I've been writing and singing songs for over ten years.

Outside of producing, my passion projects are singing and playing guitar in my band **Peachy McQueen**, making Redwolf Jewelry, and building a female empowerment festival with Wombyin. My recording studio is located in West Hollywood with a full live band room where I now record my band.

What is your definition of tone, and how has it changed over the years?
Tone is the sound that helps define your energy wave as a musician. We all have preferences on how high or low we like our mids, bass, and treble. When I'm playing with my band, I find it very important to connect to the sonic waves with my bassist, Alayna. When we blend our amp and pedal tones together, the elements of our music elevate.

Which guitars, amps, and pedals are you currently using and why?
I use a Yamaha Revstar electric guitar, BOSS pedals, and a Fender Twin Reverb Deluxe amp. I've always gravitated to the more bluesy sound, which is why I landed on the set up I have today. Fortunately, I am very grateful to be working with such amazing sponsors who have provided me with the tools I've needed to accomplish my soul's sound.

What about strings?
I use 10-gauge GHS Boomers.

Are there certain recording techniques you prefer in the studio?
There is so much unlimited potential when recording in the studio. You can literally do anything with any kind of tool. The best technique is to remain creative at all times. For example, I recently recorded a weird percussive palm muting pattern, which translated to an amazing rhythm that lifted an entire chorus to the next level.

How do you keep your sound consistent on stage?
I always dial in with my girls at soundcheck. The most important thing for consistency is to practice. I try to play guitar every day, and we practice three times a week.

What does your practice consist of?
A lot of chatting about our lives and goals, then jumping into our set, and then writing something new.

What is your advice for young women who hope to work in the music industry?
Don't ever be afraid of who you are. If you really want to make music, go for it and stay focused. I have chosen music time and time again, even when the going has gotten tough. Also, check out sheisthemusic.org to meet more like-minded women! We're here for you.

Photo by Vanessa Izabella taken at Winter NAMM 2020

Photo by Matt York, provided by Fender

Abigail Ybarra at Fender factory – date unknown- Photo provided by Fender

Meet ABIGAIL YBARRA "THE QUEEN OF TONE"

Hired in 1956 | Retired in 2013

Known as the Queen of Tone, Ybarra was a pickup winder with Fender where she began in 1956 in the machine shop grinding frets, later moving to the main assembly line, before ultimately settling in as a pickup winder in 1958, where she would remain until her retirement in 2013. In an interview in 2009 with the NAMM Oral History Program, Ybarra says, "Working there, to me, all of it was not really like a job. It was fun."

Her perfection and expertise garnered her recognition in the industry and the title Queen of Tone. Her signature can be seen on the pickups she wound, and her initials approve the work on the pickups of the employees she oversaw. Think iconic guitars including Jimi Hendrix, Jimmy Page, and countless others.

In a video clip on YouTube from 2011, Ybarra is shown winding a pickup by machine guiding it by hand, and says, "Doing it with an automatic coil winder, it winds really uniformly." Further saying, "Winding it by hand, it winds it different. It's not as uniform as a machine." She had it down to a science!

Jessica Kaczmarek

EVERY INSTRUMENT HAS A SOUL

By Tara Low

Southern California musician Jessica Kaczmarek began piano lessons at the age of 8, but several years later, after discovering Jimi Hendrix, she had to have a guitar.

Her inspirations vary widely, having been inspired by the blues, rock, punk, surf, and more. "I've kind of hit all the genres," says Kaczmarek. "In the late '90s, when rockabilly was going on, I played at the Derby a lot. During Linda's Doll Hut days, which is where all the musicians met in the late '90s, I had my old band, Busstop Hurricanes, which was kind of loungey, garage rock."

During her career, she's had the fortune of playing various gigs and festival shows alongside Chuck Berry, Joe Strummer of The Clash, The Reverend Horton Heat, Mike Ness of Social Distortion, and Bad Religion. Billy Watson And His International Silver String Submarine Band, Russell Scott and the Red Hots, Tony Lopez All Star Blues Band, her former band Greg Antista & The Lonely Streets, and many others. Kaczmarek tells us, "My music has taken me to some pretty amazing places."

We chatted with Jessica to find out more about her musical background, inspirations, guitars, and what's next.

From piano to guitar: it just felt like an extension of my body

I started playing music when I was about 8 years old. My mom loved the piano, and she loved music, so she had me and my sister take piano lessons. I wasn't too fond of it, but it actually introduced me to music.

After about four years of taking piano lessons, I got tired of it, and she could see that. She said, "Well, you know what, I can see you're getting tired of piano lessons, but I don't want you to stop playing music. Is there anything else you want to play?" Instantly, I said, "Yes, guitar," because I had seen Jimi Hendrix on TV for the Monterey Pop Festival. He lit his guitar on fire, and I saw that and said, "I want to do that. That looks cool." I was blown away by Hendrix, so I had everything by him.

The guy was awesome. I was just really taken by him. I would sit in my room, and I'd play for like five hours a day. I would sit there all day with the guitar — it just felt like an extension of my body. You know, when I played piano, it didn't feel like that, but once I started playing guitar, it just felt so natural, and I just loved it so much.

From there, I joined some bands. Some that got pretty well-known around Orange County, and we started doing recordings. I started doing some session work, and it just went from there.

Influences: I respect people who have musicality and spark

While growing up, I listened to a lot of like New Wave and KROQ stuff. I was really into the Jam. Bruce Foxton is an amazing bass player. A few years back, I wanted to get better on the bass, so I learned his bass lines. The Clash is one of my huge influences — love Joe Strummer. I actually played with him before he died. I was doing a tour with him with a rockabilly band I was playing with, so that was a huge thing for me because I love that band.

I'm also a huge Blondie fan. I love her persona. She's a strong frontwoman, an amazing singer, and a great musician. Chrissie Hynde is another. I love The Pretenders, and I love her attitude. She's a great guitar player and has that presence; she commands the whole band and is just really cool.

Then I got into Delta blues, Chicago blues, Muddy Waters, Howlin' Wolf. Then into a bit of jazz with Wes Montgomery, who I love a lot, and a little bit of Django Reinhardt. That really got me into more technical players and people who really could play.

I've always loved kind of shoegaze pop — that more experimental sound — the guitars are ambient. I love that stuff, and I make that kind of music myself. And surf, I grew up with surf, too.

For me, the guitar is cool. It looks cool and everything, but I always respected the people who had really good musicianship. Not even just guitar players, but since I also play the piano, bass, ukulele, and mandolin, I respect people who have both musicality and spark.

Photo by Jack Lue

Guitars: Every guitar — really every instrument — has a soul

The first thing I look for in a guitar is playability. It can look beautiful, but when you pick it up and it doesn't play well, that makes no sense. I'll walk into a music store — and I'm not going to name any names, but some of the bigger ones — you play the guitars, and I don't know, a lot of them don't have a good feel to them.

For me, it's how the fretboard feels, how does it sound when you plug it in? And you can feel a guitar too, even without plugging it in, it almost has kind of a soul to it. Every instrument you play feels different, and if you are a good musician or performer, whatever you play, you can probably make it sound good to other people, but for you, it's going to feel different.

My friend Steve Soest has a guitar repair shop in Orange, and he has repaired guitars for years — Stevie Ray Vaughan, Tom Dumont of No Doubt, Billy Zoom, a bunch of people, he knows everybody. He's got a million guitars. A long time ago, I was doing a solo recording at my friend's studio in Long Beach, and I asked Steve if I could borrow his Jazzmaster. It was a vintage 1962 Jazzmaster. I played that thing for the recording, and it just sounded so good that I ended up playing different things with it because the guitar just inspired me. When you're inspired, you play differently, and things just come out of you more naturally.

I had the opportunity through a friend to interview for Prince at his production assistant's house in Hollywood for a guitar tech. I told my friend I know how to play guitar, but not fix them. He said since it was for Prince that I probably wouldn't want to pass it up. So I went. After playing "Love Rollercoaster" about four times with Prince and his band, Prince hands me his guitar and says, "Can you fix it?" He leaves and goes out and starts dancing. He's just like "James Browning" all the way out these two big, huge balcony doors that open onto this big lawn with this fountain and these flowing white curtains with purple lights projected on them. He's dancing and his backup dancers are like, "Yeah, go ahead, Prince, go ahead Prince." Then the music just stops, the drummer's putting his sticks away, and I'm holding his infamous butterscotch Telecaster from the *Purple Rain* movie and video. It was over. I then look over and see all of Prince's guitars are set up, so picked up and played his yellow Cloud guitar, the one that he played in the "Cream" video. That thing played like butter. The neck was so smooth. I never played a guitar that sounded so good.

Every guitar — really every instrument — has a soul.

My Goal: be the best musician that I can be

I want to make the best music possible and be the best musician I can be and play to the best my best ability. I'm always striving for that every day. So that means the piano, the bass, everything I play. I want to be able to have the tools to really express myself. You can teach somebody how to play, but if they're just mimicking what they've learned or just reading off the paper, then they're not really getting into what music can really be about, which is creativity and what you can personally express with the instrument. That's where the real beauty of it lies.

Words of Wisdom

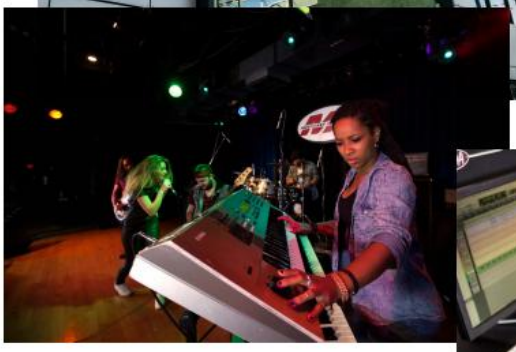
Learn as much as you can, listen to as many influences as you can — different instruments, different people, male or female, doesn't matter, just good musicians. That will influence you and help get your music going to different places.

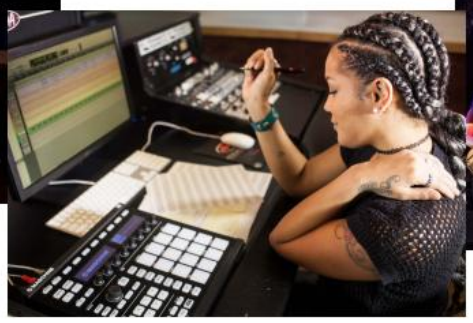
What's Next

I'm focusing all my energy on my own band now, the Jessica Kaczmarek Band, currently with Johnny Bazz from The Blasters on bass and Steven Hodges from Tom Waits on drums playing with me.

I'm focusing on finishing my debut album with a host of special guest musicians playing on it with me as well, which is scheduled for release in September of this year. It's a mix of Amy Winehouse, Tom Waits, and Elvis Costello. I've been in bands my whole life as the support and being parts to a whole, so I think it's time I branched out and focus on something I want to do.

I'm also working with movies and composing the film music for an upcoming documentary about a classic era Hollywood PR Man called "David Mirisch- The Man Behind The Golden Stars," with Johnny Mathis, Dionne Warwick, Pat Boone, Christopher Knight, Joe Mantegna, and many other celebrities, due to hit the festival circuits this fall. I have a small scene in the film, as well.





MUSICIANS INSTITUTE

What began as The Guitar Institute of Technology in 1977 in the heart of Hollywood as a one-year vocational school for guitarists and bass players by founders Howard Roberts and Pat Hicks, expanded to become one of the prominent music schools in the country and is now known as Musicians Institute (MI). Throughout its 40+ year history, additional programs were added, and MI now offers certificate and non-certificate programs through a master's degree, in areas of performance, production, and the music industry.

Notable alumni include Jennifer Batten, Steve Vai, JinJoo Lee, Brooke White, Sharon Aguilar, Gabby Moreno, Bishop Briggs, and Paul Gilbert, to name just a few.

Be sure and check out our interview with MI graduate and longtime faculty member Beth Marlis on Page 29.

TONE TALK WITH *JANET ROBIN*

Hi, Guitar Girls! I'm Janet Robin. I'm obsessed with guitar and playing music. I have been since I was age 6. I was lucky to have had lessons with the late, great Randy Rhoads at the age of 9 to 15 years old until he got the gig with Ozzy. I grew up in North Hollywood, Calif., and he taught at his Mom's music school down the street. I went on to become a member of Precious Metal in the '80s while I was still in high school. We were amongst some of the only all-female rock bands around at that time, and we managed to get signed twice to two labels — Polygram and Capitol/Chameleon. I cut my teeth in that band recording and touring all over and getting a feel for what it was like to make a living being a musician. When we finally broke up in 1991, I put myself back out in the business to take on whatever project would come my way so that I could continue working as a musician, and again luck (or hard work as I usually put it) came my way to become a member of Lindsey Buckingham's first solo band. We toured all over the U.S. and Canada including opening for Tina Turner. Another eye-opening experience.

I was then inspired and mentored by Lindsey to do my own solo project and started recording and releasing records (7 CDs) and touring all over the world. I've continued to have other side-musician gigs while doing that, including Michelle Shocked, Meredith Brooks, Air Supply, Sara Bettens, and more, as well as session work and composing for film and TV.

In 2015, I started a special project "The String Revolution," featuring only four guitar players playing unique instrumental arrangements of originals and covers. We are starting to tour more, and in 2019, we were invited to perform at The GRAMMY Museum. We're currently excited that some of our hard work is paying off and our Spotify streams have reached over 2 million. In addition, I'm excited to be working on a new recording project that involves combining original early 20th century blues recordings with new instrumentation and arrangements.

I also teach a select few guitar students out of my studio in LA so that I can pay it forward! I have enjoyed working with several actors for guitar scenes in film and TV including Academy Award Nominee Jennifer Jason Leigh for Quentin Tarantino's Hateful Eight film.

I'm grateful to be a working musician and for all the amazing experiences I've had thus far.

What is your definition of tone, and how has it changed over the years?
Tone, in regards to playing your guitar, to me, is how you approach your touch to the guitar — strumming and fingerpicking on fretboard work, right hand and left hand, meaning your style of dynamics (soft/loud), the strength of your fingers and hands (how hard you press certain chords or strings), and, for example, the way you bend a string. Basically, to me, tone is your overall approach in your own unique way to the way you play your guitar. Now, in combination with the kind of guitar, the kind of strings, the kind of pick, the kind of amp, and any pedals you play — that is more of a technical tone. And when used in combination with your "approach" in your playing, you can definitely create a super unique sound with these choices.

Which guitars, amps, and pedals are you currently using and why?
Currently, I've been using my Taylor DCSM a lot lately. That's because I'm in an all-acoustic guitar band presently (The String Revolution). However, I've also been using my '52 Tele a lot for a blues recording project I'm working on. But I have about 25 guitars, and they are all my family and used for various types of projects. As for amps, I have a Fender Blues Junior and the larger Fender Blues Deluxe. Both are great for me for recording or any live gigs I have with an electric guitar. In regard to pedals, I'm a bit of a purist, so I only use a small amount of pedals, and it really depends on what I'm playing and who I'm playing with. For my solo band, which includes both acoustic and electric playing, I use a BOSS Tuner, MXR Boost, MXR Carbon Copy (delay), TC Ditto Looper, and an Xotic SL Drive Overdrive. And for The String Revolution (my acoustic guitar band), I mostly use the boost and tuner, although we are experimenting more with the loop pedal now.

What about strings?
DR 10s for my electric, and Martin SPs for my acoustic. Love the feel of those strings. I'm not into coated strings, but I know a lot of people like that.

Are there certain recording techniques you prefer in the studio?
Well, that depends on what I'm recording. I love tracking with the full band and doing a scratch vocal at the same time because that feels the most natural as to how I would play the song live. If you record in parts, it's harder to get a "band vibe," in my opinion, but you can still get good performances if you need to record separately. It just isn't my favorite way of recording.
After a few takes of the full band tracking, I like to focus on the best take and then maybe punch in or clean up certain parts if needed. And then do a few overdubs but not a lot. The next thing I like to do is the main vocal, then any extra big vocals or instrument overdubs after the main vocal is set.
Other things I like in the studio: if you're doing an electric guitar part, sometimes a small amp in a confined area with the right mic might sound better than a bigger/louder amp. I think you have more control in the studio with a small amp, and, also, you get a real intimate-up-close sound, which I personally like. For home studios where you're not really able to use a live amp, The Eleven Rack actually has amazing guitar sounds for recording.

How do you keep your sound consistent onstage?
Well, that can depend on the venue and the sound (PA) that's available as well. So it's important to note that you have to develop really good dynamic techniques in your playing to deal with possible issues at different venues because, of course, they are all different. The first thing is to keep your stage volume low — not too low, but not too loud. The sound person can control the overall sound better if the onstage volume is on the lower side.
If you don't trust the sound person, maybe bump up your stage volume but be conscious of the vocals and the other players in the band and again, use dynamics in your playing. A boost pedal can really come in handy for certain parts to stand out and/or lead parts. If you're playing with a full band, you really need to be aware of everyone's volume and find a volume that works best on stage for everyone without overpowering the vocalist. If you have in-ears, that is a great way to monitor — way less chance of feedback and also less sound overall on stage, and everyone can hear themselves well. However, I usually take one ear off so I can also hear the natural sound of the band on stage and the audience. It can be tricky to be exactly consistent unless you're traveling with a major artist that is bringing their own sound/light gear, staging, etc. Even so, soundcheck is always advisable.

What does your practice consist of?
That depends on what I personally have coming up. I used to practice scales and modes and some right hand and left hand exercises. But mostly now, I practice for specific reasons. Either songs I have written or I'm working on, specific parts I might have trouble with, and also if I'm singing and playing at the same time and need to work on that.

Usually, I focus in on certain parts I might be struggling with and do repetitions. Sometimes I record the rhythm part behind it, and I practice to that for a lead or color part. I sometimes use a metronome as well. Since I'm a working musician doing sessions, playing in my own solo band, and my other guitar band, my practicing is more focused on what's on the table right now or what might be coming up so that I'm prepared.

What is your advice for young women who hope to work in the music industry?
There are so many things I could say, but I'll try and narrow it down.

First of all, do not give up on your craft. You have to work hard. Surround yourself with other musicians who work hard and are supportive. You will have to be willing to sacrifice certain things in your life if you want to dedicate yourself to music. Don't let someone tell you that you can't do something. Set goals and find realistic ways to reach them. Think out of the box. Be unique; don't try to be like someone else!

Earn respect by being a pro on all levels — show up on time, know your parts, and be a team player. Choosing to be a musician as a career means it will also be a lifestyle. It means long days, late nights, sometimes strange people, and sometimes inappropriate people and situations. You have to navigate through those situations and stand up for yourself and protect yourself many times, especially as a woman, so don't be afraid, you deserve respect.

I'll be real specific here. If you're in your 20s, maybe it's not the best time to be in a committed relationship or live with someone just yet, unless that person has their own passion they are also pursuing and completely support you 100%. It can be really hard to have relationships when you are trying to set up your career as a working musician. It doesn't mean you can't have relationships, but you have to make sure it doesn't get in the way of your career when you are starting out. After more establishment of your career, it may be something you'd like to have in your life, and you might be able to juggle the two better when you're a little older. Of course, this is just my own opinion. There are so many other things I could say, but really, it's about believing in yourself and not only working hard but working smart.

Photo by Mary Grace McKernan

ALICE BAG

Los Angeles is a diverse metropolis, and our punk scene was diverse

By Tara Low

Photo by Denée Segall

The Bags was one of the first punk bands of the Los Angeles punk scene in the late '70s, a vibrant, thriving music scene full of not only musicians, but photographers, journalists, fans, and fanzines pushing the boundaries of mainstream music with anti-establishment lyrics and fashion.

At the center of this scene, forever making her mark in the LA punk world, was **Alice Bag**. Alicia "Alice" Armendariz, a.k.a. Alice Bag, cofounder of the trailblazing band the Bags, is a Latina punk rocker from East LA who has been an inspiration for many for over four decades. She's played in bands Cholita!, Castration Squad, and Stay at Home Bomb, to name just a few.

Besides her music, Bag is an educator, painter, author, feminist, and outspoken advocate for the LGBTQ community. She has authored two books, *Violence Girl, East LA Rage to Hollywood Stage* and *Pipebomb For The Soul*. Her self-titled debut album was released in 2016 followed by *Blueprint* in 2018, and she tells us there's a new album set to be released this year.

You first became involved in punk back in high school in the mid-'70s. Can you share with us what attracted you to this style of music and who were some of your early musical influences?
Punk Rock was revolutionary when it first made its appearance in the conventional rock arena; it was ridiculed by trained musicians and critics alike. Rock, before punk, was on the verge of becoming a little too self-indulgent. It needed a kick in the pants, and punk provided that with the emphasis on creativity and originality over technique and money. Punk was not about being an expert musician — it was about having something to say. Groups that had previously been underrepresented in rock didn't need to wait around to be told they were good enough because suddenly it wasn't about being good enough, it was about being brave enough, and we had that in spades. Punk kicked open the doors for women, queers, and POC. We were cofounders along with some white guys who unfortunately get all the credit for what we built together.

What inspired you to start taking guitar lessons, and how old were you?
I was probably about 16. I'd already had piano, violin, and accordion lessons, but at that age, I thought that the guitar was more of a rock instrument, so I took a few lessons, but eventually, I traded the guitar in for a microphone.

The Bags was one of the first bands on the LA punk scene. How was the group formed?
One of my best friends and I had been trying to form an all-girl band. We were already practicing and writing together, but we were still trying to do glam rock. Once we gave up on the glam rock constraints, the band took off very quickly. We put an ad in the Recycler (a local paper that was the equivalent of Craigslist in pre-internet times) looking for a female drummer, but we had a few guys answer. Eventually, The Bags would turn into a mixed-gender band. The name referred to the paper grocery bags that we wore over our heads for the first few shows.

> "Los Angeles is a diverse metropolis, and our punk scene was diverse."

I've read from several different interviews that women felt welcomed in the punk rock scene in the early days, even though it was predominately dominated by white males. What do you attribute that to?
I disagree that the early punk scene was predominantly made up of white males. As someone who was present at the time, I can tell you that a whole bunch of people have been erased from that narrative. In my experience, punk was created by a wide coalition of weirdos from different backgrounds. Women were present in bands, as bookers, writers, roadies, photographers; basically, every job that was done by men was also being done by women. There were people from different economic levels, different educational backgrounds, different cultures and ethnicities, all f***ing s**t up together. Los Angeles is a diverse metropolis, and our punk scene was diverse.

You were credited with creating the genre "punkchera," how did that come about?

The idea for a punkchera came about because I love punk and I love rancheras. I was working with my friend Lysa Flores, who is a wonderful musician and producer. I was lamenting the fact that I wanted to cover some rancheras, but we didn't have a mariachi. Lysa came up with the idea of just taking the rancheras and treating them like punk songs, so I didn't really come up with the concept, I just followed her advice. Lysa Flores is a genius.

Writing and recording for decades, what is your inspiration and songwriting process?

My songwriting process has changed over the years. When I was younger, I would write lyrics and a vocal melody. Then I started writing on guitar, and I ended up with some folky sounding songs. A few years ago, I started working on GarageBand making multitrack recordings, and that really made a huge difference in my writing style. Now I typically write parts for all the instruments as well as lyrics and melody. I have a $5 GarageBand app that helped me write three solo albums. That's the best $5 I ever spent!

You're very open and candid about your upbringing, writing your autobiography in 2011, "Violence Girl: East L.A. Rage to Hollywood Stage, A Chi-cana Punk Story." that created the person you are today. How did you approach writing your story, and what message would you like to share with someone in similar situations?
I blogged the entire book. I didn't originally set out to write a book. I'm not a trained writer; I never studied writing and never aspired to be a writer. I am a punk, and as such, I feel empowered to communicate with whatever tools are at my disposal. Blogging (like punk) is for anyone who has something to say. I started writing my story because I wanted my family to know a different side of me. During the time that I was writing, there was an economic crisis in the United States and my husband and I were forced to live in different states in order to make things work. I would blog little snippets of my life which I would share with him before posting them each day. I felt like sharing a part of myself that he didn't already know helped us to stay connected.
I wouldn't say that writing "Violence Girl" created the person I am today, although it has provided me with a different audience.
My advice is don't put off doing what you want to do. If you want to be a musician, then play music. If you want to be a writer, write — don't wait for perfection. If it's bad, it'll get better; if it's good, it could get great, but if you don't do it, you'll wonder if you could have.

I understand there's new music in the works that you plan on releasing this year. Can you give us a little teaser?
My new album is called *Sister Dynamite*. The title song was inspired by all the badass women who are in my life right now as well as by the women in the House of Representatives. The album itself is a rock album; I didn't make room for any ballads on this record. I just wanted it to rock and feel more like what our live show feels like.

In closing, any words of wisdom you would like to share with aspiring young artists?
Don't compare yourself to others. When you write your own playbook, you can define success on your terms.

A few fun questions:

Punk is...about challenging the status quo. It's about using music to take ownership of your world.

Top 3 songs on your playlist?

Amyl and The Sniffers - "Gacked on Anger"
Paquita la del Barrio – "No Volveré"
Aloe Blacc – "I Do"

First punk show?
My first local punk show was at The Orpheum; a small theater in Hollywood (not the movie palace in downtown LA). It was April 1977, and the bill was:

The Germs (first show)
The Zeros
The Weirdos

One album you could not live without?
David Bowie - *Hunky Dory*

Favorite LA music venue?
For sentimental reasons, The Masque

TONE TALK WITH *MOA MUNOZ*

I was born and raised in a small town no one has ever heard of in Sweden, but nowadays, I spend my time in LA. I play bass and guitar both for myself and for other artists, and I am also a songwriter, but since this is about tone, let's focus on my playing!

What is your definition of tone, and how has it changed over the years?
Honestly, I'm a super simple, less-is-more-kinda gal. I love the warmth of a tube amp and when the tubes naturally break. That's probably my all-time favorite tone. Maybe add some reverb, but that's it. However, as a writer, I have to do a lot in the box when I'm in sessions, so I have to rely a lot on good plugins. I love a big, fat sound, so lots of times, I layer the real bass with a super low-end synth bass.

Which guitars, amps, and pedals are you currently using and why?
I have an Orange TH30 with a 2x12 cab, but I'm really lazy, so I usually bring my hubby's Supro to gigs these days. It has a really nice, clean, warm tone. I have a Hall of Fame for reverb, Carbon Copy for delay, and an Archer Ikon for overdrive. Also, my hubby is a guitar tech, so let's just say between the both of us we have quite a few toys at home, so I switch a lot.

What about strings?
For guitar, I use 10-46 because I like to strum pretty hard, but it's still slinky enough for bends. I usually use D'Addario. For bass, I use 45-100, D'Addario as well.

Are there certain recording techniques you prefer in the studio?
Nope, I love experimenting, so anything goes!

How do you keep your sound consistent onstage?
I don't (haha)! Constantly changing!

What does your practice consist of?
I write every day, Monday through Friday, as soon as I've had my morning coffee, read my book, and meditate. It's my ritual. Sometimes it sucks, and I might write one word or note, but to me, it's all about being consistent. I don't sit around and wait for inspiration to hit, cause then I might be waiting forever. With that being said, sometimes that means me @#&!@#& around with a guitar riff, other times bass lines or melody and lyrics. Lately, I've been all about fat bass lines, so recently, the bass has been in the spotlight. I suck at just straight up practicing, and I only do that when I have to learn songs for a gig or something.

What is your advice for young women who hope to work in the music industry?
Do it (whatever it is to you) every day, and don't compare yourself to anyone! I say this as much to myself as I say it to you. There is a saying "luck is when opportunity meets preparation," and I always remind myself of that. It's easy to get caught up in the things you "have to do" to be successful, but at the end of the day, your music has to come first, always. **givememoa.com**

MUSTANGS OF THE WEST

20 years later and their *Time* is now

By Tara Low

Originally known as The Mustangs in the '80s and '90s California alt-country scene, the all-female band performed and toured extensively until 1997 when the group disbanded. They're back, having reunited in 2017 with new music and a new name – Mustangs of the West. "When we looked at getting the band back together, there was another band going by the Mustangs, so to avoid potential legal issues, we changed our name to Mustangs of the West," said Sherry Barnett. Mustangs of the West's current lineup includes original members, Sherry Rayn Barnett (electric guitar, vocals), Suzanna Spring (lead vocals, acoustic guitar), and Holly Montgomery (bass, vocals), with the addition of Suzanne Morissette (drums, vocals) and Aubrey Richmond (fiddle, vocals) rounding out the quintet.

The band released their single, "T-Shirt From California," in late 2018, a song about love gone wrong written by lead singer Suzanna Spring with cowriter Wes Hightower. "I wrote 'T-Shirt from California' when I was living in Nashville and homesick for California," said Spring. "Sitting on my couch one morning, strumming my guitar, the chorus melody and chorus lyrics came through, almost complete. I took that chorus into a writing appointment with Wes Hightower, and we wrote verses and the story. He had the idea for those great Beach Boys harmonies in the chorus, and Mustangs of the West has such a beautiful vocal blend; it was natural that we'd record this song."

Their debut album, *Time*, was released this month on Blue Élan Records. The album was recorded at Henson Recording Studios (formerly A&M Studios) and produced by Canadian record producer/engineer Mark Howard (Bob Dylan, Lucinda Williams, Willie Nelson, Emmylou Harris).

In a press release, lead singer Suzanna Spring describes the decision to hire Mark, "Working with Mark was transformative. We needed a strong producer, and he just had remarkable vision for the songs."

Sherry Barnett chatted with us about The Mustangs, Mustangs of the West, and *Time*.

Photo by Victoria Smith

> We all had connections to renowned producers, and we met with some of the very best. We were looking for a combination of a personal connection, along with recordings that we loved that each had produced.

Tell us about the original band, when it was formed, and notable performances.
The original Mustangs were formed in the late '80s and had a great run of seven years. We became a staple at the "world-famous" Palomino Club in Los Angeles, being featured numerous times at Ronnie Mack's Barn Dance. My very first gig with the band though was opening for Jim Lauderdale and Lucinda Williams at a club called the Music Machine in West LA. I had just auditioned for the band the day before and hit the stage with them the next night. Shortly after, the founder of the band left, and we got an opportunity for an NBC sitcom where The Mustangs were written into the script! From that point on, we went on to play regularly as well as tour Europe three times, including performing at the famous Roskilde Festival in Denmark — Europe's original Woodstock — where we shared the stage with Edie Brickell and the Stray Cats. Prior to leaving for our first European tour, we received an endorsement from G & L Guitars, Leo Fender's company he formed years after creating Fender Guitars.

How did the band reconnect, and why the name change?
I had a vision to put the band back together, based on the talents and friendships with several original band members who were still writing, singing, and performing in 2017. I thought it might be our time. I reached out to lead singer/songwriter Suzanna Spring and bassist/vocalist Holly Montgomery, who both jumped on board. The idea was to see where we might be able to pick up where we left off and create a new sound with more recent original material based on the solid reputation we'd built previously. We also chose to move from our traditional country leanings to more of an Americana/California jangle pop vibe. We added two kick-ass players, drummer Suzanne Morissette and fiddler/vocalist Aubrey Richmond from Shooter Jennings' band.
I found an opportunity for us to go into the studio, thanks to friend/guitarist/acclaimed composer Snuffy Walden's generosity, and we recorded a song of Suzanna's, "T-Shirt From California." The magic began to happen between us in the studio. From there, we started to hit the stage again as well, opening for acts such as Junior Brown and The Bellamy Brothers. The next step for me was pursuing Kirk Pasich, founder of Blue Élan Records, which seemed to be a label that made sense for us — a label all about his passion for all genres and generations of music, which is a rare commodity these days. A label that welcomed and respected female artists, too. We got signed and started moving forward.

The name change to Mustangs of the West came about after I did some major searching and found out that during the time the original group had broken up, there were that many more groups named "The Mustangs" — from party bands to an "all guys" blues band in the U.K. with a number of albums. We definitely didn't want to have our new group get off the ground, only to invite a lawsuit. So the new name needed to reflect our past, our present, and, hopefully, our future. We all came up with names and took a poll.

We ended up choosing Mustangs of the West, which I thanked our bass player Holly Montgomery for, although she says the idea was mine!

Mustangs of the West is releasing a new album called *Time* this month. Share with our readers a little about the new album.
Our album, Time on Blue Élan Records, was recorded entirely in Studio A at Henson Studios, formerly the famous A&M Records Studios, where numerous classic records were made – from the Carpenters to Joni Mitchell to Gram Parsons/Flying Burrito Brothers to Joe Cocker and dozens more. The same room where apparently Paul McCartney had just recorded his most recent album, too!
The opportunity came about thanks to our fabulous producer, Mark Howard, and we couldn't have had a better room to create in. Mark has an illustrious history of working with unique artists such as Neil Young, Lucinda Williams, Emmylou Harris, Willie Nelson, and Tom Waits, to name a few.
What could've been an intimidating situation for us going in to finally record our very first album, was transformed by Mark, into a creative environment that elevated everyone's playing and excitement. He had innovative ideas and changed up arrangements on a number of songs that gave them new life.
For me, as a player, I was thrilled that he loved bringing in vintage instruments and amps to give our band a unique sound.
I brought my '60s Fender Jazzmaster borrowed from Wendy Melvoin's (Wendy & Lisa) '60s Fender Mustang, played my '70s Telecaster, and was amplified through either Mark's VOX AC-30 or my limited edition Fender Blues Junior. He also brought in a 1930s National resonator/dobro for me to record with on several tracks — previously played by John Lee Hooker! He also loaned his EB-2 vintage Gibson bass to Holly to play on specific tracks.

What was the writing and recording process?

The album consists of nine original songs out of twelve. They're primarily written by our lead singer, Suzanna Spring, including one track, "How Blue," that she and I collaborated on. Three others came from respected outside writers that we're acquainted with as well, keeping it in the family: Randy Sharp, Renee Armand, and Tish Hinojosa. We worked long, consecutive days at Henson, after doing a week of pre-production with Mark. Going into the "hallowed halls" of Henson contributed to the recording excitement, and the energy between Mark and the band was the driving force that makes the album what it is!

How was the collaboration with Mark Howard formed?
We all had connections to renowned producers, and we met with some of the very best. We were looking for a combination of a personal connection, along with recordings that we loved that each had produced. Our label, Blue Élan, gave us the artistic freedom to choose, but the process started to drag on, with five headstrong, experienced female musicians who had their individual "favorites." Then fortuitously, Aubrey, our violinist, who works with Shooter Jennings, got a direct referral to Trina Shoemaker (engineer/producer for Sheryl Crow, etc.), who in turn, led us to Canadian engineer/producer Mark Howard — and the shoe fit! Mark had just returned to his recording career after conquering a nasty bout with cancer and was ready to go!

Will the band be touring in support of the new album?
Yes! Stay tuned.

TONE TALK WITH ***LEANNE BOWES***

My name is **Leanne Bowes**, and I'm a bassist and vocalist! I picked up the bass at age 12 and taught myself to play by learning my dad's entire CD collection. I've been touring professionally since 2013 when I joined the band, Hunter Valentine. We played everywhere, from festivals in Japan to U.S. tours with Cyndi Lauper, to Linda Perry's studio in Los Angeles. When they disbanded in 2016, I set out on my own as a hired gun, taking gigs with tons of different artists! My roster of recent gigs includes Hank Von Hell, Corey Feldman, Jane Holiday, and Derek Day. I love playing live and being on tour is my favorite!

What is your definition of tone, and how has it changed over the years?
I never thought much about tone until I became a hired gun playing for multiple artists at a time. When I was working on my own projects, I would quickly find a tone I liked in the amp and bass settings and stick with it. At one point early in my career as a hired gun, I was playing for a black metal band and a folk singer-songwriter in the same week, and I realized I'd need to up my pedal game to fit their styles. Now, I have a tone setup for each artist I work with, and I'm always open to suggestions based on their preferences. My definition of bass tone currently is seamlessly fitting into a style while also maintaining a bit of personality.

Which guitars, amps, and pedals are you currently using and why?
I play a 2008 Fender Precision bass. I've been playing Fender since I learned to play at age 12, and my dad actually gave me my 2008 bass as a gift. He passed away in 2011, and he's the reason I am a musician, so having that bass with me on stage feels special and significant. As for amps, I had to sell some of my favorite gear when I moved from NYC to LA, so I left some good amplifiers back there, but right now, I'm using an Ampeg 112v2 75-watt combo. I use a Fulltone Bass-Drive pedal for any grit that an artist might want, and I use an Empress compressor for more pop style projects. I also use a Cry Baby Wah pedal from time to time.

What about strings?
I use Ernie Ball Slinky bass strings! I generally like a sharper tone, so I go with rounds rather than flats.

Are there certain recording techniques you prefer in the studio?
I am all about preparation. If possible, I go into the studio fully having memorized the songs I'm recording. That way, I have a solid foundation of understanding for any improvisation or changes that an artist might request, and I don't need to waste time figuring anything out. If we're writing the songs in the studio, my technique lately has been "do more!" I was in the studio with Tim Armstrong (Rancid, The Transplants) last year, and he pushed me way out of my comfort zone, and I wrote some of the coolest bass lines of my life. Of course, you should always get a good "safe" take, but it's essential to think outside the box if you have time to get a few wild takes to have as options.

How do you keep your sound consistent onstage?
I use the same set of pedals for every artist, and I always memorize my settings. For example, I know exactly where my tone knob, amp knobs, and wah pedal knobs should be when I step on stage for a Derek Day show. By the same token, I know exactly where the compressor pedal knobs should be for a Jane Holiday show.

What does your practice consist of?
I have a huge filing system that contains the charts

Photo by Kelly Fox

I made for every artist I've worked with in the past five years, even if it was defined as a "fill-in" or a one-off. If and when they call me back, I don't have to start from scratch, and can just relearn based on those charts. Once a show is booked, I run the set at least once per day in order to memorize the material. I also listen to the music even without my bass in hand in order to speed up memorization.

What is your advice for young women who hope to work in the music industry?
You might not be taken seriously as a female-identifying musician or crew member -- people often assume I got a gig based on my looks rather than my skill. My advice is always be prepared to prove them wrong. Have your "secret weapon." I cannot argue that I'm the BEST bass player in the world -- I'm not! But I get gigs by consistently showing up as the most professional and prepared person at the audition or at the fill-in gigs. Define what sets you apart, and when people try to knock you down, remember why you were hired.

IT'S SPRING,
TIME TO SING THE BLUES WITH THESE BEAUTIFUL JEWELS

When you think of spring, you probably think of rejuvenation and new growth: shedding the cold and dark of winter and opening windows and doors to a warm spring breeze.

Spring is associated with blue thanks to bright sunshine and blue skies, beautiful blue open waters free from ice, and the crystal blue of your favorite swimming pool.

And in 2020, Classic Blue is the color of the year, according to the color masters at Pantone.

Adding a little blue to your wardrobe with accessories is easy and elegant.

These handcrafted in the U.S.A. pieces of jewelry from Isabelle Grace from their Blue Collection reflect the pools of water and skies that spring brings, with unique design and style that you can enjoy for years to come.

Think SoCal oceans and skies!

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KATHRYN CLOWARD
I AM A STORYTELLER

By Tara Low

Photo by John Hancock

Singer-songwriter, author, motivational speaker, producer, director, media publisher – let's just say overall entrepreneur – San Diego native **Kathryn Cloward** could hear lyrics and melodies from the time she was a young girl performing for her dolls in her bedroom. She bought her first guitar when she was 18, but lacking the self-confidence to pursue music, she followed a different path into the business world.

The dream for songwriting and performing never left. It would take Cloward 20 years before she would pursue her musical dream. Today, Cloward performs as "Kathryn the Grape" and with her band, Kathryn Cloward and the Royals, has a line of award-winning children's books under the name of "Kathryn the Grape," is a motivational speaker that has been recognized by numerous organizations, and that is just a few of her many accomplishments.

Combining her business knowledge and musical skills, Cloward founded the media publishing and production company Kandon Unlimited in 2010. The company has published over 250 books and songs, has multiple trademarked brands, and manages independent artists. The company's focus is on creating a positive and empowering environment for people of all ages.

We had the opportunity to chat with Kathryn to learn about her background in music, her Taylor Guitar, how "Kathryn the Grape" began, working with a new artist, and what's new for 2020.

Tell us a little about your background in music and when you started playing guitar.
It's been a long road for me to finally be doing what I am doing now with my music. But, the journey was necessary. I have always written songs for as long as I can remember. I bought my first guitar when I was 18. I don't recall the brand of the guitar, but it was a black acoustic guitar that was similar to the guitar Wynonna Judd played. At the time, I idolized her. She was so fierce, and I desired to be like her. I took some lessons and learned a few chords, but I just didn't dedicate myself to it then. I lacked confidence and had tremendous self-doubt for many years. It wasn't until 20 years later that I decided to do what I always dreamed of doing, not for anyone else or for fame. I wanted to start playing and writing for me. I didn't have any excuses anymore, and I had so much inside me that wanted to be expressed. I bought a used Taylor Guitar 410ce from my friend Samantha. I started taking guitar lessons and voice lessons, and in time, I was writing my own songs. I write with that guitar. For live shows, I play that Taylor acoustic or my Fender Telecaster. I launched myself into the music industry in 2015, and I'm having the time of my life. Time helped shape me into fully trusting myself and being open to always be learning and growing. I just do my thing without comparison and feel the most me that I ever have.

Besides a performing musician, you are also involved in writing children's books. Can you tell us a little more about this and how the character "Kathryn the Grape" developed?
When I was 11 years old, my softball coach nicknamed me "Kathryn the Grape" because I wore purple all of the time. My mom was the one who originally had the idea of making my childhood nickname a children's book character. Years later, when I was journeying through my own life transformation and reawakening to who I truly am at the core of my being, I was inspired to create a media series to provide my son and others with tools of love. I desire to help people feel good about themselves and others. I know from personal experience, that's an inside job. We ripple love from the inside out. My hope is to help people be more loving with themselves and others, naturally and unconditionally. I share messages of love, kindness, unity, and compassion through Kathryn the Grape books and songs. To date, I have released 26 Kathryn the Grape books and two full-length music albums, all of which have picked up some cool family-media awards and national recognition. My next Kathryn the Grape album will be releasing in May 2020 with 11 new original songs that I wrote to link with the messages shared in my book series. Everything I do connects. I perform as "Kathryn the Grape," and children love that they get to meet me in person and sing along with me at shows. It's pure soul-shining joy on every level.

You also just wrote and produced an album for a teenager with a rare disease. Tell us about that project.
I am really excited about this project. I met Michelle Hopkins a few years ago when I was invited to perform at the International MPS Symposium. Michelle has MPS1, which is a rare and incurable disease. In 2018, I wrote and produced an impact song called "Heroes" to help raise awareness and support for the entire rare disease community, including the National MPS Society. I felt inspired to invite Michelle to sing lead on the Kathryn the Grape youth version of the song, which she did beautifully. We shot a video for that song with her. I was super excited to see the video, and my Kathryn Cloward version of "Heroes" get consideration on the GRAMMYs ballot. Stemming from a desire to help Michelle have a platform for sharing her story, I felt a strong urge to help her share her story through songs. Last summer, she and I wrote an album of songs that reveal her heart and her hopes, appropriately with "Have Hope" being the title track. I spent much of the fall and winter working with my Kathryn Cloward and The Royals band bringing those songs to life with full musical composition and arrangements. We are almost done with the recordings, and her album will officially release, June 6, 2020, with a debut performance with me and my band at the San Diego County Fair.

What is your songwriting process – which comes first, lyrics or music?
I hear lyrics and melodies first. The start of a song just streams into my mind, and I hear it with a lyrical line and melody at the same time. This has happened since I was a little girl. I never sit down to write a song. It doesn't really work like that for me. A song channels through me, and I have to catch it. Then once I have it streaming in my mind, I will sit down with my guitar and start writing. I am a storyteller, a lyricist first and foremost. Words matter to me tremendously. The message of the song is the foundation. Then, I write simple chord progressions within the wheelhouse of my musical abilities to complete a song. I bring in my band and other supporting musicians to help create the full sound from there.

What can we look forward to in 2020 for you with new music?
I have a lot going on. Kathryn the Grape is expanding rapidly. I will be supporting the release of my new Kathryn the Grape album, *I Feel Good About Myself*, with some West Coast touring in late summer and fall. I will be supporting Michelle's *Have Hope* album release. I am also going to start production on my new Kathryn Cloward album this summer. It's been over two years since I released new Kathryn Cloward songs, and it is time. I aim to have my fifth album released a year from now, by February 2021.

Photo provided by management

TAKE FIVE WITH KATIE GARIBALDI

I've always loved singing and inventing songs from a young age, but it was when I first played the guitar (at 11 years old) that I feel like I really became a songwriter. The guitar unlocked all the songs percolating inside me, and it's been my magical muse ever since. I call my genre Americana, but I'm a little bit country, a little bit folky, sometimes pop, and sometimes I'm called a Christian artist (which I don't mind) because I write about faith. In a nutshell, I just try to stay true to who I am, which can shift since I'm always morphing into new versions of myself. Since I change, my music does too, but it's always me. My latest album release is an original Christmas album called *Home Sweet Christmas*, which are holiday and faith-themed songs I wrote. Even though it's heavily holiday based, a lot of the songs are applicable to play year-round, and I'm currently promoting my music videos from that album, "Unhappy Holiday," "Star in the East," "Safe and Warm (Lullaby for Jesus)," and "Wonderful Mother Mary" at independent film festivals internationally. My next screening is for "Unhappy Holiday" at the Toronto Short Film Festival in March. It's extremely exciting for me to express my creativity in the form of visual media, so I love making music videos and telling the stories in my songs through film. You can find more about me at **katiegaribaldi.com.**

Throughout your music, what message do you want to relay through your songs?
I've always felt a strong inclination to include a sense of hope in my writing. It's more of a subconscious thing because I think creativity is connected to the same portal as spirituality. So even if I write a sad song about heartbreak, I'll re-read my lyrics and see that an underlying sense of hope is weaved into the message. I want my music to feel like the sun is always peeking out from behind the clouds. This is an important part of my self-expression because we all go through dark times, and faith isn't always in the forefront or even obviously detectable, but I know in my heart that it doesn't completely abandon me. It's hiding somewhere in there, and because music can be such a healing universal experience, I hope that message shines through my songs to whoever listens. When I share my songs with people, it's almost like I'm depicting what the universe communicates to me when I get inspired to sit down to write in the first place: look, we all go through the same things, and sometimes we're a mashup of emotions — happy, sad, mad, excited, confused, deep. You're not alone. Just hold on.

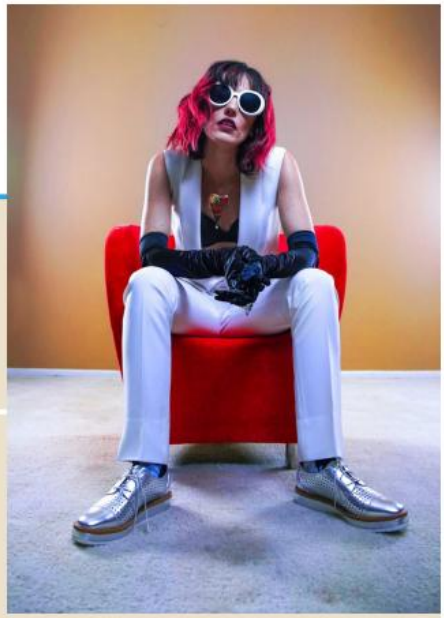
You recently set up a small home studio to record some of your own demos. Tell us about your set up and how it's working out for you.
I've been writing for so many years, but I always was somewhat intimidated by the idea of learning audio software. I was just so used to using the good old pen and paper to write, and I only ever documented myself playing a song via my phone Voice Memos. This is how I shared my songs with musicians before going into the studio. I sent them the recording on my phone. Over the past couple of years, I realized just how much I was holding myself back in effectively communicating my production ideas. As a producer, I'm very visually expressive from a songwriter perspective. So in the studio, I'd say things like, "Imagine you're a cowboy wandering around in the desert, and your uneasiness is making you miss a home that you can't quite find. Play the bass like that." Depending on the musician, they would either get me right away, or it would be an understandable struggle to accomplish the vibe I was envisioning from their performance. Last year I thought, I really need a better way of communicating the ideas I hear in my head. I can't just expect other people to know what's going on in there! I am using a very minimal basic setup with PreSonus Studio One software and their AudioBox USB 96, which is a two-input little audio interface that does the job for me to record my vocals and guitar and allows me to play around with effects and harmony ideas. I also recently received the Fishman TriplePlay, which is a MIDI pickup and allows you to achieve just about any instrument's sound all directly from your fingertips on the guitar. I'm planning on setting it up this month to experiment with some sounds on my demos before going into the studio. I'm still very much a beginner in recording demos, but I've been having a blast learning how to do it and documenting my ideas in a much more effective way. It's definitely been an empowering experience to free myself from the limits I felt stuck in.

What guitar gear are you currently using and why?
My main guitar baby is my 2014 Breedlove C25/SMYE Custom. It has a Sitka spruce top, Myrtlewood back and sides, and an LR Baggs Anthem Tru-Voice pickup. I have a few other guitars, but they never were quite able to fulfill my dream tone or fit my body/hands as well and comfortably as my Breedlove does. So I just use it all the time. I'm a G7th Capo lover and have used their capos for many years. They're so easy to pop on and off, and I never have to worry about tuning issues. I've recently been using their new Performance 3 Capo, which features Adaptive Radius Technology (ART) that applies even pressure across all the strings, so I don't get any buzzing. I'm also a Fishman artist and have been a fan of their Loudbox Artist combo amp, Aura Spectrum DI pedal, and clip-on tuners for years at countless gigs. I always feel assured when I have my Fishman gear with me for live gigs because it provides crystal clear sound that allows the natural tone of my guitar to shine through, and supports my vocals in hovering over any room noise in a warm and gently powerful way. I use Pig Hog cables and Reunion Blues gig bags, which have both given me confidence on the road for sturdy and reliable execution. I like Stringjoy Natural Bronze Phosphor acoustic guitar strings in Medium gauge (13-56) because they're comfortable and gorgeous-sounding. I don't use picks.

When it comes to guitar tone, what sound do you prefer?
My ideal acoustic guitar tone is a rich balance of bass and treble, with a particular focus on the low end. Having the Myrtlewood back and sides on my Breedlove really helped me accomplish this longtime tone goal for me. I think the key really is in the wood combinations of a guitar, and the additional gear elements you use can highlight that natural tone (when choosing the right rig). I can't stand when a guitar sounds so bright that it's thin and irritating. I resonate with more of a strong low-end presence that doesn't compromise the high spectrum either. For me, the sweet spot is articulate and luminous low-end, with some higher frequencies sprinkled gently on top.

What's in store for 2020?
I'm definitely excited to record my new album this year. It's been a long time coming, as far as the writing process goes. I've really taken my time to let the inspiration for this album marinate and give my creativity space to tell me when I was ready to record, and not force anything sooner, even though I've been anxious to get something new out. These new songs are all about a spiritual awakening—letting go of outdated beliefs and embracing the exhilarating unknown. It's about honoring the present moment, and I explore concepts of self-sabotage, spiritual discovery, and breaking free from self-inflicted chains. I'm currently doing a little bit more home-demo experimenting, but now I see studio time is getting nearer, and I can't wait to share these new songs soon. Otherwise, I'm in pre-production for a new music video right now, which I'll be filming in the next month or so. So that will most likely be released in the summertime. It's going to be different than anything I've done before. I can't wait!

ASK ALEXX



Dear Alexx,
Fender, Gibson or Music Man?
~ Cameron Xavier Raphael-Storm

Dear Cameron,
Man, that is a tough question! I'm definitely a fan of all three, but over the past ten years or so, I've gravitated more toward Gibson. It's just a bit better suited for the style of music I usually play. For years, especially when I first started playing, I was strictly a Fender girl. I grew up listening to Kenny Wayne Shepherd, Stevie Ray Vaughan, and a lot of blues artists, so they would generally be playing on Strats or Teles. My first guitar was a candy apple red Strat actually, which I still have to this day.

However, no other guitar (at least in my experience) really has the crunch or sustain of a Les Paul. Don't get me wrong, Strats and Teles are amazingly versatile and have beautiful beautiful tonality as well, but whenever I play hard rock (which is most of the time), I almost always go for a beefier-sounding guitar, like a Les Paul or SG. My white Les Paul, which I've had for about ten years now, is my go-to on stage and in-studio. It has great intonation, a warm tone, and it cuts through in a recording better than almost every guitar I own (and I have a lot). When you throw some distortion on that puppy ... man, does it howl!

Music Man I probably have the least experience with, having mostly just played them at Guitar Center or during music conventions, but I do find them fun to play, and they have a great aesthetic. I'm really a fan of St. Vincent's signature model in particular.

Bottom line is, all of these brands are fantastic, and I have had the great pleasure of playing a lot of their guitars. There is definitely a time and a place for all of them. Gibson though, has a special place in this rocker chick's heart, as it's pretty much synonymous with the term rock 'n' roll.

~Alexx

Dear Alexx,
Besides talent, skill and creative drive related to instrument practice, what personal skills or abilities of yours do you feel have been the biggest benefit to your success as a professional musician?
~ Ken Gust

Dear Ken,
While talent, skill and creative drive are all extraordinarily vital to success, I'd say that perseverance, focus, fearlessness, out-of-the-box thinking, and good communication skills are just as important.

In this business, you need to have thick skin and be willing to persevere. You're going to be told no, you're going to be told that success in this industry is a near impossibility, and you're going to have to face an overwhelming amount of roadblocks and competition. You need to be willing to fight for what you want.

Focus is perhaps one of the most important elements of success. You need to have a clear picture and decide *what* you want to achieve. Indecision or uncertainty will cripple you. It's great to have ideas and goals, but you need to compartmentalize, prioritize, and visualize them. Otherwise, you'll be running around like a chicken with its head cut off. If it helps, write a list down of everything you want to achieve in order of importance, and start knocking things down one by one. You can even make subcategories for each item if you need to get more specific. I have a huge easel in my house that I write down all my goals on for the week so that it's staring me in the face. You don't have to go that far necessarily, but I will say that it's great to have something there all the time to remind you and keep you on track.

A mantra that I live by is "don't be afraid to ask." I have never had a problem asking for the things that I want. More often than not, when I ask for what I want, I get it. I don't allow fear to block my success. As a matter of fact, what's scarier to me is not asking and not knowing what could have been. If someone tells me no, fine. Move on. Find an alternate route. Someone will say "yes" somewhere else.

Thinking outside of the box when it comes to marketing your music is also crucial, especially when there is so much noise today. Everyone is inundated with advertising and stimulation all day every day. You need to do something a little different to capture their attention. Don't do the same boring performance music video that everyone else does these days. Maybe do an animated one, or make a cool lyric video. If you don't want to do it yourself, or videography/graphic design isn't your *forte*, you can go to Fiverr or Upwork and hire someone to do something pretty unique and eye-catching for a relatively affordable rate.

Relationships are everything in this business, which is why good communication skills are a must. No one wants to feel like they're being "networked" with. Build and actually cultivate a relationship with someone. Before approaching a person with your material, maybe "like" and "comment" on some of their social media posts. Engage them, ask them questions, maybe invite them out sometime for a drink or coffee. Also, to expand upon the whole good communication and social aspect, get out there! Be seen. Go to events. Learn how to talk to people. Don't know what to say? Ask people questions. You'll learn that they *love* to talk about themselves.

All of these things considered though, remember to always go back to the basics. These are all good points to keep in mind but don't forget to also practice, keep crafting good songs, and above all, do what makes you happy. It's all about balance!

~Alexx

Have a question for Alexx?
She has an answer! Email info@guitargirlmag.com.

GIG GALLERY

Jaime Wyatt at the Tractor Tavern on January 8, 2020
Photos by Kirk Stauffer

Taylor Janzen at Neumos on January 11, 2020
Photo by Kirk Stauffer

Kellie Rose at The W on January 22, 2020
Photos by Kirk Stauffer

Sara Phillips at the Jewel Box Theater on January 23, 2020
Photo by Kirk Stauffer

Hillary Fretland at McMenamins Elks Temple on January 24, 2020
Photo by Kirk Stauffer

Caroline Spence at Neumos on January 27, 2020
Photo by Kirk Stauffer

Maile Mae at McMenamins Elks Temple on January 24, 2020
Photo by Kirk Stauffer

Lucy Clearwater at Sleight of Hand Cellars on February 1, 2020
Photo by Kirk Stauffer

Emma Caroline Baker at Vito's on February 6, 2020
Photo by Kirk Stauffer

Lzzy Hale at She Rocks Awards January 17, 2020
Photo by Jack Lue

The Warning at Whisky a Go Go on January 15, 2020
Photo by Jack Lue

No Small Children performed at Gritty in Pink Show at the Satellite on January 22, 2020 Photo by Jack Lue

Casey McQuillen at Substation in Seattle, WA on February 12, 2020
Photo by Kirk Stauffer

Alexandra Savior at Barboza in Seattle, WA on February 11, 2020
Photo by Kirk Stauffer

Lindsay Ell at Steel Creek Whiskey in Tacoma, WA on February 13, 2020
Photo by Kirk Stauffer

Shreddelicious 2020 NAMM Photo Shoot
Photo by Jack Lue

Courtney Cox at BOSS Demo at NAMM on January 18, 2020
Photo by Jack Lue

No Small Children at Gritty in Pink Show at the Satellite on January 22, 2020
Photo by Jack Lue

Beebs at Gritty In Pink Valentine Edition on February 11, 2020
Photo by Jack Lue

Shiragirl at Satellite Club in LA on February 11, 2020
Photo by Jack Lue

Gritty In Pink Valentine Edition on February 11, 2020
Photo by Jack Lue

Gritty In Pink All-Girl Jam at the Satellite, Los Angeles on January 22, 2020
Photo by Jack Lue

Courtney Cox of The Iron Maidens at Decades Club Anaheim, CA on January 11, 2020
Photo by Jack Lue

Amythyst Kiah at the Neptune Theater in Seattle, WA on February 16, 2020
Photo by Kirk Stauffer

Pearl Charles at Barboza in Seattle, WA on February 11, 2020
Photo by Kirk Stauffer

Yola at the Neptune Theater in Seattle, WA on February 16, 2020
Photo by Kirk Stauffer

Melia at Whisky a Go Go on January 15, 2020
Photo by Jack Lue

Britnee Kellogg at Steel Creek Whiskey in Tacoma, WA on February 13, 2020
Photo by Kirk Stauffer

Yuki of D_Drive at She Rocks Awards on January 17, 2020
Photo by Jack Lue

Shiragirl at Gritty In Pink, The Satellite on January 22, 2020 Photo by Jack Lue

ZZ Ward at the Showbox in Seattle, WA on February 22, 2020
Photo by Kirk Stauffer

Katie Page at Navajo Live in San Diego, CA on February 16, 2020
Photo by Chuck Lapinsky

Veronica May and Becca Jay at Navajo Live in San Diego, CA on February 16, 2020
Photo by Chuck Lapinsky

Joseph at the Terminal West in Atlanta, GA on February 21, 2020
Photo by Emily Levin

Deep Sea Diver at the Terminal West in Atlanta, GA on February 21, 2020
Photo by Emily Levin

Serena Laurel at Breaking The Chain Foundation Event in Hollywood, CA on February 23, 2020
Photo by Jack Lue

Martin Guitar 00-16E Granadillo Acoustic-Electric Guitar

By: Lynnay Della Lucé

Looking for powerful tone, resonance, and clarity packed into a vintage-looking body that is comfortable to play and not bulky? It looks like Martin nailed it on this one. The Martin 00-16E Granadillo Acoustic-Electric Guitar is part of Martin's 16 Series Grand Concert models.

"A guitar that packs a deep punch but still keeps its note clarity."

Upon checking this guitar out and playing it for a while in both a gigging and studio situation, I found that this guitar does really well with low-end frequencies and note clarity. From researching, the granadillo wood used for the back and sides lends itself to producing these brilliant tones. Granadillo is compared to rosewood and paired with its Sitka spruce top, you get a smooth projection — a guitar that packs a deep punch but still keeps its note clarity.

Now, where this guitar really excels is in the studio. When you plug in with the Fishman Matrix VT Enhance electronics, they do an amazing job of keeping the purity of the acoustic sound. I recorded a track in my home studio and sent it off to my engineer. He noticed right away that the acoustic sound was different than my normal records. He thought I got a new plugin or preamp. I explained I was reviewing the Martin 00-16E.

The guitar was completely dry without any EQ, compression, or effects. I did nothing to it, and it sounded amazing. I'm not saying you don't need it at all, but to have a dry signal come through and it sounds like that? That was pretty amazing! As musicians, we want our tracks to be the best they can be before post-production and this Martin is indeed fantastic for that. Needless to say, I was highly impressed with the performance of the Granadillo in a studio setting. It certainly exceeded my expectations.

"It's crisp, clear, and smooth just like an acoustic should be when plugged in."

Often times, an acoustic guitar's sound is colored or distorted in some form whenever plugged into a PA system or in the studio. Not with the 00-16E. This guitar is not boomy, hollow, or planky. It's crisp, clear, and smooth just like an acoustic should be when plugged in.

This is the first guitar in a long time I feel really captures the essence of an electrified acoustic. The note clarity is spot on, and I would highly recommend this for gigging and especially in the studio.

MSRP: $2,199.00
Street Price: $1,699.00
For full specifications, visit **MartinGuitar.com.**

As seen GuitarGirlMag.com

Fender American Ultra Telecaster Review

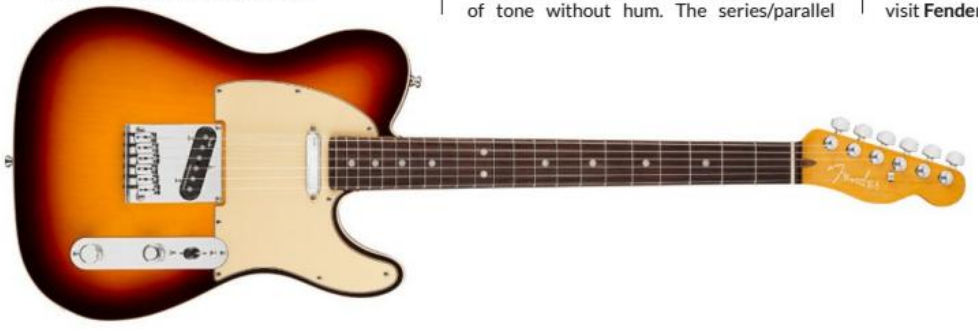
By Alex Windsor

If you are thinking, "Fender has already made some of the best electric guitars in the world for over 70 years – how could they possibly improve?" then brace yourself for the American Ultra Series collection. Noted as Fender's most advanced guitar, this series boasts all-new modern features in their most iconic designs. While visiting the 2020 NAMM Show, we were able to get our hands on an American Ultra Telecaster.

We immediately noticed significant changes in the neck – it felt more comfortable and effortless to play. This is largely thanks to the tapered neck heel, which allows easy access to the higher register. Additionally, Fender paired a rolled compound-radius fingerboard with the unique "Modern D" neck profile for ultimate speed and comfort. This guitar is also equipped with their Ultra Noiseless Vintage pickups to provide a broad spectrum of tone without hum. The series/parallel circuit provides more volume and midrange to play with.

Make no mistake, the Fender American Ultra is certain to win over all styles of players and give many of their shred competitors a run for their money.

Priced from $1,899.00
For more information and full specifications, visit **Fender.com.**



EarthQuaker Devices Pedals – New at NAMM 2020

By Alex Windsor

Originally founded in 2004, Ohio-based EarthQuaker Devices is still a relatively young company – however, they have solidified their place in the pedal market with their quality production and cutting-edge designs. Their philosophy is that effects pedals should be simple and user-friendly, but should also be a launching pad for sonic exploration and aural innovation. The incredibly kind EarthQuaker staff gave us a chance to check out three of their newest pedals during the 2020 NAMM show.

PLUMES SMALL SIGNAL SHREDDER

While it is true that there have been dozens (if not hundreds) of classic analog overdrive pedals throughout the years, the Plumes pedal is a breath of fresh air in this heavily saturated market. EarthQuaker was able to accomplish this by replacing the traditional circuit with one that offers more headroom, clarity, and brilliance in the high-end. In addition to the standard Level, Tone, and Gain knobs, the Plumes pedal also comes with three clipping modes to dial in your tone even further. The first mode kicks in a delicious crunch, the second mode serves as a clean boost, and the third is a traditional overdrive that adds more warmth and low-end response.

Price: $99

AFTERNEATH V3 ENHANCED OTHERWORLDLY REVERBERATOR

Launching April 2020 is the new and improved Afterneath V3 reverb pedal. The original pedal is known for adding atmospheric color that can be broken down into multiple separate delay lines, making it super fun to experiment with. One of the significant changes to this pedal is the ability to use an expression pedal to operate the Drag knob, giving players more tone control while performing. Another noteworthy upgrade is the Mode knob; this feature includes nine total mode options that allow players to quantize the sweep of the drag to different scales. The Afterneath V3 is also available in the form of a Eurorack Module for musicians looking to add a little more ambience to their modular synthesizers.

Price: $199

SUNN O))) LIFE PEDAL OCTAVE DISTORTION AND BOOSTER

In early 2019, EarthQuaker set out to design a pedal that represented the sound heard in Sunn O)))'s writing session, "Life Metal." The result became a wildly popular limited run, and eventually this pedalboard-friendly release. The combined distortion, analog octave (Amplitude), and boost (Magnitude) features give the player complete control over their crunch. Connect the Life Pedal to an expression pedal and enjoy chaotic octave swells mid-riff.

Price: $269

For more information, visit EarthQuakerDevices.com.

Elixir® Strings Acoustic Phosphor Bronze with NANOWEB® Coating

By: Lynnay Della Luce'

The dreaded changing of the strings! Let's face it, not many of us enjoy changing our strings, especially when you gig all the time and have multiple guitars. I play in all kinds of conditions; hot, humid, cold, damp -- you name it, I've played in it.

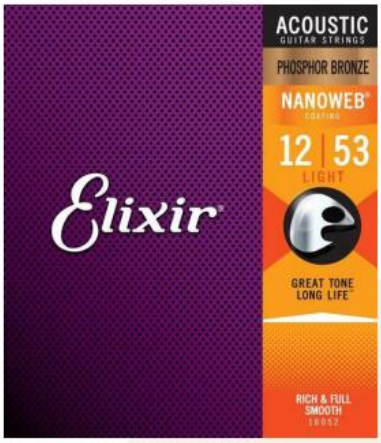
Elixir Strings have been my go-to strings for years. Why? They are durable, long-lasting, have great tone, feel smooth, and when I'm in tough conditions, they do not corrode.

I perform acoustic gigs, on average, about three times a week. Two of those gigs are usually two and a half to three hours long. I am not extremely rough on my strings, so they tend to last. I can get about two to three months out of *Elixir* Strings. For other average brands of acoustic strings, I usually get about one to two weeks because my fingers end up corroding them. With the NANOWEB coating used on the *Elixir* strings, I do not have that problem. I prefer the NANOWEB coating over the POLYWEB® because it doesn't feel as thick, and it seems more natural.

The sound of phosphor bronze strings is smoother and more pleasant. Playing a wide range of music, I need a solid tone and these *Elixir* Strings are very balanced with a good response.

All in all, I put these on the top of my list for any gigging musician as well as student and beginner players. You cannot beat the tone and the longevity they offer. Some people even claim they feel softer on their fingers, which would be great for people who are working on building up their callouses. Bottom line the answer is YES! Love these strings and I highly recommend them to all acoustic players.

Price: $15.99
ElixirStrings.com



Taylor Guitars Grand Concert 362ce 12-string Acoustic-Electric Guitar

By Alexx Calise

The 362ce 12-fret from Taylor Guitars is--simply put, an exceptional guitar. A marvel of sound, feel and aesthetics, the 362ce features Taylor's revolutionary V-class bracing technology (characteristic of a lot of Taylor's newer guitars); gorgeous Tasmanian Blackwood and tropical mahogany woods, giving the 362ce a warm, full sound; and a sloping Venetian cutaway for more comfortable positioning while playing.

Traditionally, 12-string guitars have always been on the larger size in terms of body, but the 362ce's Grand Concert body makes the guitar a bit more "fun" and easy to play for those who've avoided 12-strings in the past due to their bulkier size, or for those who *haven't* yet experimented with 12-strings before.

Another common pain point about 12-strings would be the tuning process, as you'll spend an exorbitant amount of time tuning each string, just to find that it's already out of tune again by the time you finish. Not the case with this 12-string. Perhaps due in part to the V-class bracing, the 362ce has impeccable intonation, so you won't be left cringing each time you play a chord. Fingerstyle playing especially is an absolute dream on this guitar, as the 362ce has fantastic midrange, loud volume, and incredible sustain.

Taylor's Expression System 2, their behind-the-saddle pickup, is also one of the 362ce's best features, as it is very true to the guitar's natural, authentic sound, and it isn't brittle or thin-sounding like a lot of pickups commonly found in other acoustic guitars. There's a reason you see a lot of Taylor guitars used in live settings, kids.

Stylistically speaking, the 362ce is beautiful in its simplicity. It isn't overly flashy, yet it still begs to be played. Like its 352ce counterpart from Taylor (which is also a fantastic guitar), it also features a lovely satin finish, and an abundant cutaway, making for easier playing higher up the neck (and just greater comfort while playing in general).

Taylor has indeed done it again. In terms of technology, look, and overall playability, the 362ce would be my first choice as far as a 12-string guitar. In the past, I've been turned off from playing 12-strings (despite how beautiful they do sound) because the tuning can obviously be a complete nightmare. However, the 362ce stays in tune remarkably well, I'm a huge fan of the smaller body, and it really just exudes that trademark Taylor classiness and sophistication.

For more information and full specifications, visit **TaylorGuitars.com**.
MSRP: $2,299.00

Get'm Get'm Casanova 2" Velvet Guitar Strap

By Guitar Gabby

Recently, I've been trying out a guitar strap that is not only unique in its make, but also unique in its design. Get'm Get'm straps is a company based in Los Angeles that makes high-quality, gorgeous straps for those guitarists out there looking for a sturdy, handcrafted strap.

The Casanova 2 is a velvet fabric strap that is two inches wide and lengthens up to 72 inches. At first, I was skeptical about the velvet material because I have used straps in the past made of similar fabric and they did not last. Between the general wear and tear accompanied by the weight of the guitar pulling on the ends of the strap, the fabric would get destroyed in the most important places and eventually cause the pinhole to loosen up and my guitar would off of me during live performances.

Not so with the Casanova 2 as it is equipped with high quality, durable metal hardware and leather tips that allow the fabric and leather portions to be flexible without breaking. I tried the Casanova out during a few photoshoots and for a portion of my live shows on my band's tour. This strap proved to be all the company says in that it is quality fabric, leather, and care put into each strap. The Casanova 2 comes in five different colors, so no matter what guitar you decide to play, you will have a quality strap to match. I loved using this strap and would not mind getting the other colors to add to my collection!

Price: $95.00
GetmGetm.com

Yamaha Red Label FSX3 Acoustic-Electric Guitar

By Steve McKinley

NAMM was a blast, and this year's show was one of its finest, but its echoes are fading, and it's time to get back to the divine art of creation and making music come alive. It is with great pleasure that we bring you our review of the Yamaha Red Label FSX3 acoustic guitar. As one of the long-standing premier acoustic guitar makers, the Yamaha FSX3 shines in its pedigree, while embracing modern innovation.

"Empowers you to create"

When you first see, smell and hold the FSX3 with its solid Sitka spruce top, solid mahogany back and sides, and African mahogany neck with its ebony fingerboard, you sense its depth. With its concert-style body, it is both familiar and alluring. Its classic lines are inviting and draw you to bring it in close. With it against your body, your imagination begins to tango with possibilities.

Crafted in the Yamaha Hangzhou, China guitar facility, its timeless appointments of a lined rosette, black-and-white binding, concise dot position markers, three signature Yamaha logo interlocking tuning forks, open-geared tuners, and subtle V profile headstock reflect its established commitment to making fine acoustics, which has rightfully garnered a devoted worldwide following.

"The genius of Yamaha"

Its outer appearance makes a clear connection to its past, while its construction and features highlight its innovations. The genius of Yamaha uses a modern scalloped bracing pattern, their "Atmosfeel" preamp and pickup system, and its tonewoods are "aged" through their proprietary treatment process using applied pressure, humidity, and temperature to produce a warm vintage tone with modern clarity and articulation.

The result of Yamaha's insightful design and precise construction of the FSX3 render it a fine quality acoustic guitar with the superplayability of a world-class contender.

"Tango with possibilities"

As I played it, I moved through various personal acoustic favorites like Elizabeth Cotten's "Freight Train," Tracy Chapman's "Fast Car," and, of course, the Indigo Girls' "Closer to Fine." I initially thought it was more geared towards fingerpicking, but after strumming, I found it equally balanced for both playing styles and was able to switch between the two easily. Its sweet clarity stands on its own merits and blends beautifully with accompanying instruments, like piano, and solo or duet voices. Its warm output radiates and sparks the release of the music inside you yearning to get out. Its sonic comfort carries you to melodically create the art of your craft.

What I was pleasantly surprised about with the Yamaha FSX3 was that it's a guitar with clear ties to its past and tradition, but it inspired me to explore new musical phrasing and challenging pieces. It had a comfortable familiarity with its expert craftsmanship, yet it dared me to push the boundaries of my playing, it's like it empowers you to...create music.

The Yamaha FSX3 acoustic guitar is a fine grade professional instrument suited for the discerning player with high expectations, which the FSX3 exceeds. I applaud its past and am excited about where it will take me.

"World-class contender"

For those of you who love pouring through the technical specifications, like me, they are:

String Type: Steel
Number of Strings: 6
Body Shape: Concert
Left-/Right-handed: Right-handed
Color: Natural
Finish: Semi-gloss
Top Wood: Solid Sitka Spruce
Back & Sides Wood: Solid Mahogany
Body Bracing: Modified Scalloping
Neck Wood: African Mahogany
Radius: 15.75"
Fingerboard Material: Ebony
Fingerboard Inlay: Dots
Number of Frets: 20
Scale Length: 25"
Tuning Machines: Gotoh Open-gear **Bridge Material:** Ebony
Nut/Saddle Material: Urea/Urea
Nut Width: 1.75"
Electronics: Atmosfeel
Strings: Elixir Nanoweb 80/20
Case Included: Softshell Case

MSRP: $1,585.00
Street: $999.99
For more on the Yamaha FSX3 Acoustic Guitar, visit **usa.yamaha.com**

MUSIC RELEASES

Aubrie Sellers
Far From Home
February 7, 2020

The Flyin' A's
No Holds Barred
February 7, 2020

Lisa Loeb
A Simple Trick to Happiness
February 20, 2020

Pi Jacobs
Two Truths And a Lie
February 21, 2020

Rose Cousins
Bravado
February 21, 2020

Chelsea Lovitt
You Had Your Cake, So Lie in It
Feb 28, 2020

The Secret Sisters
Saturn Return
February 28, 2020

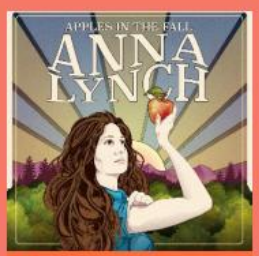
Brandy Clark
Your Life is a Record
March 6, 2020

SHEL
WILD CHILD
March 06, 2020

Carolina Rose
Superstar
March 6, 2020

Anna Calvi
Hunted
March 6, 2020

Juliana MacDowell
Leaving Home
March 13, 2020



Anna Lynch
Apples In The Fall
March 13

Kelsea Ballerini
Kelsea
March 20,2020

Kim Richey
A Long Way Back
March 27, 2020

Rory Block
Prove it on me
March 27, 2020

MUSIC RELEASES

Laurie Lewis
and Laurie Lewis
March 27, 2020

Jill Andrews
Thirties
March 27, 2020

Lily Hiatt
Walking Proof
March 27, 2020

Margaret Glaspy
Devotion
March 27, 2020

Mustangs of the West
Time
March 27, 2020

Ashley McBryde
Never Will
April 3, 2020

Jess Jocoy
Such a Long Way
April 10, 2020

Maddie & Tae
The Way It Feels
April 10, 2020

Shelby Lynne
Shelby Lynne
April 17, 2020

Lucinda Williams
Good Souls Better Angels
April 24, 2020

Pam Tillis
Looking for a Feeling
April 24, 2020

Ana Cristina Cash
Shine
April 24, 2020

Indigo Girls
Look Long
April 24, 2020

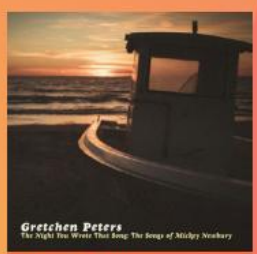
Janet Devlin
CONFESSIONAL
May 1, 2020

Alanis Morissette
Such Pretty Forks in the Road
May 1, 2020

Deborah Allen
Love Lives On
May 2, 2020

Hayley Williams
Petals for Armor
May 8, 2020

Deau Eyes
Let It Leave
May 8, 2020



Gretchen Peters
The Night You Wrote That Song: The Songs of Mickey Newbury
May 15, 2020

Hayley Thompson-King
Sororicide
May 29, 2020

HOW TO WRITE POP PUNK RIFFS

By Leigh Fuge

Southern California is a breeding ground for all sorts of fantastic music and artists. In the early 1990s, it was home to a thriving punk rock movement. The bands coming out of California had a different take on the angst-ridden genre.

California is known for its beaches, sunshine, and good times. Combine this surfer lifestyle with the speed of punk rock, and Pop Punk was born. Groups such as Green Day, Blink 182, and The Go-Go's gave way to a global music movement that would capture the airwaves.

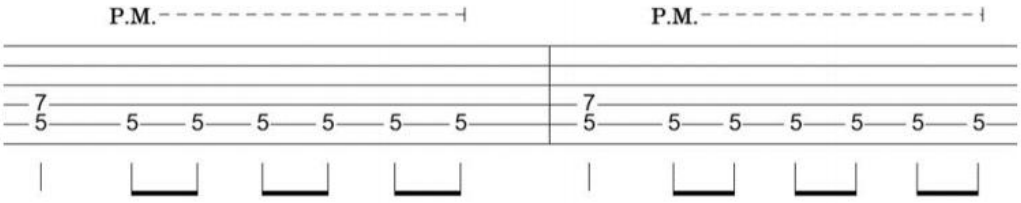
In this lesson we are going to look at a few tips to get you playing guitar like your SoCal punk heroes!

While you may think punk rock doesn't need any musical theory, all the riffs in this lesson are constructed using the A Dorian Mode. The Dorian Mode is a minor feeling mode using the following notes:

I	II	III	IV	V	VI	VII	I
A	B	C	D	E	F#	G	A

Using this mode, you can effectively craft chord progressions and melodies.

Example 1

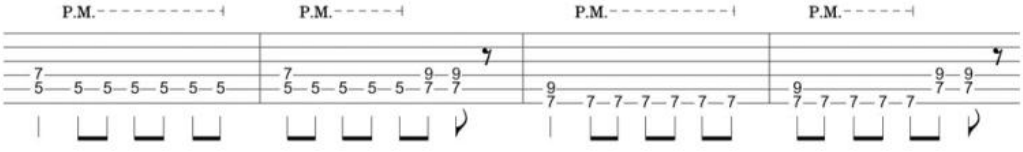


Before we get too deep into this lesson, we must talk about an essential punk rock technique. Palm muting.

Palm muting is when you rest the palm of your picking hand on the bridge at the point the string hits the saddle. This allows you to get the "chug" punk rock sound that you hear on countless records.

This short exercise will help you get to grips with that technique. Each bar contains a quarter note power chord played without the palm muting, before three beats of eighth notes, which are all palm-muted. You should still hear the pitch of the note, but the overall tone should be snappier when palm-muted, and the notes should not ring out after.

Example 2



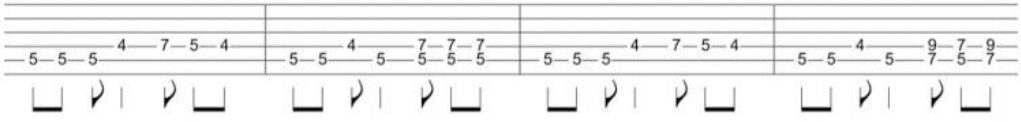
Here is an example of constructing a punk style chord part. This uses moving power chords and palm muted notes. The first bar and the third bars match the same rhythm we used in Example 1, with a quarter note power chord followed by three beats of eighth note palm muted notes.

The bars in between start with three beats of eighth notes. The first note of the first beat and the "&" of the third beat are both played as power chords which are not palm muted. You are only palm muting the four hits in between these. The fourth beat is another power chord with an eighth note rest. This silent gap creates an impact on the next bar.

Count each two-bar phrase here as:

1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 &

Example 3

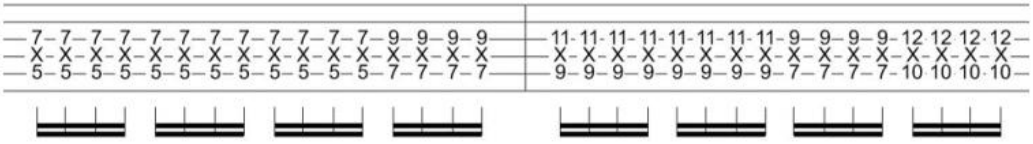


Pop punk guitar is full of melody. This melody is notes taken from the scale to create an upbeat melodic phrase that could be a great intro or verse part. The fourth fret of the D string is our F# note that the scale shows on the A string, but it's been moved for convenience.

Although each bar looks like there is a lot of movement, the rhythm here is straight. This is played as eighth notes all the way through except for the note that lands on the "&" of the second beat which is a quarter note. You can count this as:

1 & 2 & 3 & 4 &

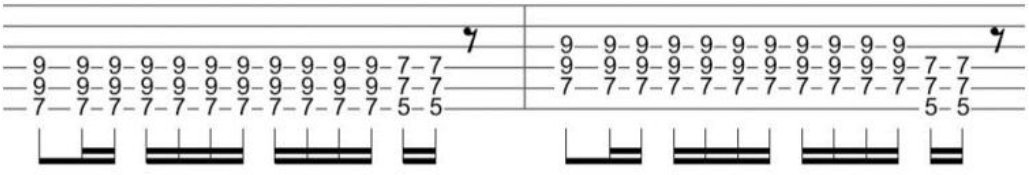
Example 4



Octaves are a great way of adding a melodic under current to a chord part or a chorus. This melodic octave pattern is straight sixteenth notes on a moving octave chord. The octave notes are all from the scale, and we are using D, E, F# and G. Think of each group of four as one beat.

Any notes from the scale can be laid out across the fretboard as octaves and used in the same way. They can double chords or create these melodic movements that compliment chord groupings.

Example 5



This final example is a more frantic strummed, power chord pattern. This uses rests and hung notes for suspense and impact. The first beat is an eighth note followed by two sixteenth notes.

Beats two and three are straight sixteenths and beat four is a pair of sixteenths followed by a short, eighth note rest before crashing into the next bar.

The initial note that is sustained for an eighth note creates an accent before the faster groupings kick in. This frames the chord changes nicely. This is with a few chord variations from the scale notes.

OVERCOMING WRITER'S BLOCK

8 IDEAS THAT HELPED ME

By Nikki O'Neill

As songwriters, we can often run out of things to say because we've been going about life the same way. We do the same things every weeknight and weekend; eat the same things; watch the same things on TV (or online), and then it's no wonder that we get tired of our own thoughts. That's when it can help to reinvent ourselves a little bit.

Try it for just one day and see what happens. You could go on a road trip, or do this experiment at home. You could even get into a character, which could spur ideas for songs and lyrics. But don't pressure yourself with expectations. Just allow yourself to try stuff out and play a little.

1. Imagine if you could live a totally different life for one day. Eat different foods. Listen to different music. Read different newspapers or magazines. Wear a totally different style of clothes (you don't even need to buy them; just go into a store and try them on in the fitting room). What if you were an artist in the same circles as the impressionists in Paris? Or the singer-songwriters of the Laurel Canyon scene in the '70s?

2. Grab some newspapers or magazines and write down any headlines that you find interesting (you can look at the ads too). Or walk through your local library or bookstore and see if you can find one or two great titles. Could they be good song titles?

3. See live music. When you're stuck in your own mental bubble, it's healthy to connect with other creative people.

4. Reconnect with the music you loved in your teens. Have total disregard for what your friends, hipsters, critics, or other self-appointed "intelligentsia" might think of it.

5. Listen to musical genres that are very different from your genre. If you tend to like music that's very lyric-driven with basic chords, explore songwriters that are harmonically more adventurous. Or if you listen to harmonically sophisticated artists, check out the masters of rhythm and groove-based music.

6. Explore different art forms and other forms of creativity. When I have a "drought phase" in music, I like to cook, go into stores for vintage clothes, or explore cultures from around the world.

7. If you usually start writing songs by playing around with chord changes on a guitar, try doing it with a beat or a bass line instead. What songs can you think of where the main hook is done on the bass or drums? Listen to those songs and borrow some inspiration.

   I based the title track from my next album around a drum groove from a Beat Buddy pedal and played a guitar riff against it. When I showed the idea to my drummer, he was a bit apprehensive at first because the guitar and the drum part were layered in a somewhat unusual combination of rhythms, but it resulted in a very fresh song. Had he only heard my bluesy guitar riff and added a beat that's true to the genre, the song would've sounded a lot more conventional and generic.

8. It's great to learn about the basic craft of songwriting (like song keys and chord substitutions) to avoid getting stuck on minor issues.

Try something new and explore how it'll affect you and your ideas.

5 TIPS TO HELP EMPOWER YOURSELF TO ACHIEVE YOUR GOALS

By Kathryn Cloward

When I started my career 21 years ago, I worked for a corporate recruiting firm with a 100% compensation plan. The risk/reward factor was high. No deals closed meant no money earned. Some people looked at this "opportunity" as completely insane and felt their time was worth more.

However, I looked at it on the other side of the spectrum. I was super inspired by the unlimited, uncapped potential of it all. I was energized by the feeling of what could be. To follow a more traditional path of earning a confined salary that slowly grew over time wasn't me.

I was motivated to see what results my own efforts could achieve. When I saw plenty of other people consistently closing deals and earning money, making it happen for themselves, I thought to myself, "If they can do, I can do it, too."

It took me nine months to earn my first commission check, but once I acquired the skills and awareness to close one deal, I was able to keep it going. I rose to tremendous heights. I was earning my own way. I felt proud of myself. I was able to help others do the same. I took the time to help people elevate themselves, and together we rose, encouraging each other. It was magical.

The tools I acquired for my career eventually helped me buy my first house before I turned 27. I was proud of myself for earning my own way, achieving my personal and professional goals, and not giving up when things were bleak. And I took what I learned with me into every opportunity I created for myself the past 20 years — through many peaks and valleys.

One thing I could always count on was myself. I knew I could do it, if I just kept at it.

That's what I want for you — to know you can do what you desire and handle the peaks and valleys of life because they do and will happen!

The tools I acquired in sales and business development are what helped me trust the process for the long road ahead when I launched myself into the music world. While writing and creating songs is fun, and performing is pure joy, we're in a business. The more you think about yourself as your own brand — your own business — the more you'll empower yourself to achieve your goals for the short and long term.

Photo by Designecologist from Pexels

Here are business tips/tools I want to share with you:

1. **Mindset is everything! Cultivate a positive, will-do attitude.** Think good thoughts about yourself and others. Believe you can and you will. Visualize what you want, visualize your goals and trust in your own power to manifest them. Your mind is like a magnet. If you feel the industry is bleak and there's no opportunity for you, you'll magnetize that into your life experience. Similarly, if you believe this is the best industry you could be in and there's plenty for you and everyone else, that will be the truth of your experience.

2. **Hang out with positive, opportunity energizing people!** There are plenty of negative people everywhere — those who are energy-sucking drains, doubters who think there is no opportunity in music anymore. I totally disagree. There's no better time to be in the music business. I think it's a gold rush right now. I only surround myself with people who are positive and believe in possibilities. I seek the unlimited and enjoy figuring out this business each step of the way. I've achieved some wonderful goals so far and have many more I'm working toward. I'm optimistic and love meeting new, inspiring people every day. To test out if you're around positive mindset people, ask yourself this each time you're around someone else: How do I feel right now? Do I feel energized and inspired? Do I feel drained and doubtful? If it feels good, nurture that relationship. If it doesn't, back up and shift away.

3. **Your experience builds your worth. Be willing to do the work!** This is so important. I often encounter people who have very little practical work experience, who haven't put the consistent time yet to build their resume, but believe they're worth more than they actually are — effectively demonstrating an attitude that repels opportunities. Worth is determined by how much someone's willing to pay. You become more and more valuable when decision-makers feel they need you on their team — in their band, in the studio, etc. Do the work. Seize opportunities. Gain experience.

4. **Your reputation follows you everywhere you go**. Developing your craft and being the best you can be at what you do is a key component to building a long-term career. But talent alone isn't enough. Being someone others want to work with is key. My parents always told me everyone is replaceable. It was a tough lesson, but it's the truth. I had to learn to be good at my craft, but also learn how to work well with others. I've met many talented people who have bad attitudes, aren't reliable and aren't professional; they're not easy to work with — so I don't. Talent will open doors and your reputation for being someone decision-makers can count on will create a ripple effect of "I need to work with her," building your career for the long haul — and raising your worth!

5. **Have fun every step of the way!** Our lives are meant to be fun. What better way to have fun than by playing music and helping others enjoy music. This is the best industry to be in, so enjoy it! While you may not have achieved the biggest goals on your list, you're on your way. Have fun on your joyful adventure. I used to say "hard work" all the time. I was raised to value hard work. I promoted hard work. But what I was telling the universe was that my work was — hard. Last year, I made a simple mindset and language shift to saying "fun work" every day; it's been an incredibly small thing that's had huge impact.

Have fun doing your work! Enjoy this magical life you're living. Believe in the unlimited possibilities available to us all. Peace to you for the journey.

the women's international music network

The Women's International Music Network brings women together from all facets of the music industry. The organization produces events, creates opportunities for performance and networking, and works to bring the conversation around diversity in the industry into the forefront. The WiMN seeks to create a hub to connect women in all aspects of the music industry and works to expose role models, events, and educational opportunities that focus on women in music.

www.thewimn.com

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Every month, we select a guitarist from social media that has tagged themselves with #guitargirlmag to be featured on our website and here in our magazine. So, head on over to **Instagram** and tag yourself.

YOU MAY BE NEXT!

LEAH KEANE

Photos by Javier Amezcua

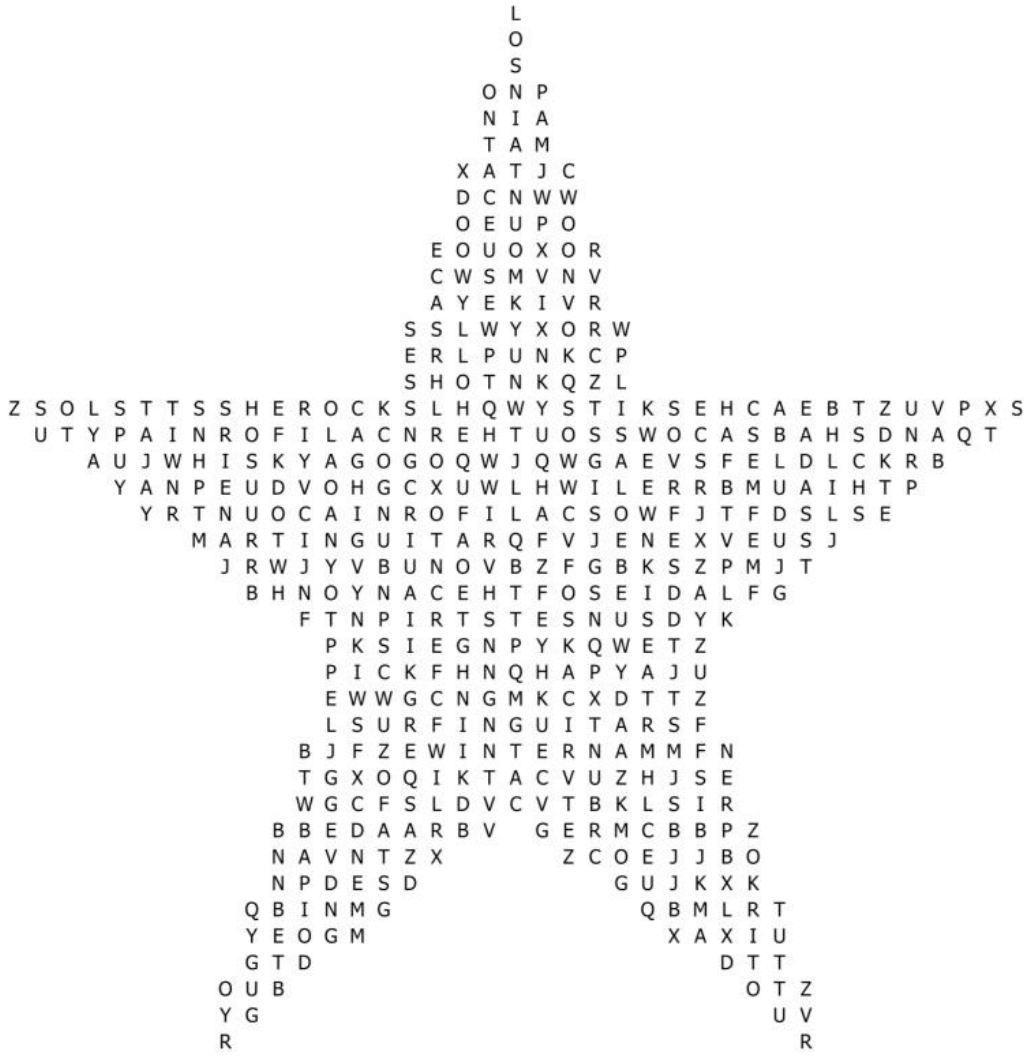
About Me: I am a 26-year-old folk singer-songwriter living her best life in San Diego, Calif. I play guitar, ukulele, and piano, and I am avidly pursuing a career as a full-time musician. From a young age, I showed an affinity for music. At 2, I was banging away on a tiny toy piano, taking "song requests," and performing popular tunes such as "Itsy Bitsy Spider." During high school, after years of lessons, I started composing my own music on the piano. I hadn't begun writing serious lyrics, but the dream of being a singer-songwriter had been alive in me since my elementary years.

I attended UCSD, where I majored in economics and minored in music. During college, I taught myself how to play the ukulele. After graduating, I immediately began working as an estimator for a contracting management firm. A year in, the reality that I was living with little regard to the things that gave me joy hit me hard. So I took the money that I had been saving for grad school, quit my job, became a substitute teacher for a local school district for part-time work, and leaped into music. I began taking guitar lessons and working with a mentor. Flash forward to present day, and I am busy performing with my guitar and ukulele! I have had the opportunity to play for local TV, weddings, and hear my songs on local radio. In 2019, I released my very first EP, followed by two singles later in the year, to all digital platforms. I am on quite the journey, and I couldn't be happier!

My Inspirations: There are a handful of artists whom I admire, such as Ingrid Michaelson, Jack Johnson, and James Taylor. I strive for their level of musicianship. However, my biggest inspiration comes from a place. In the summer of 2017, I had the incredible opportunity to live in Dingle, Ireland. I stayed with friends and helped run their horse stables. In the evening, the girls and I would walk into town for our pints, and there I was introduced to Irish music. At this point, I had only dared to perform in a few open mics back home. In Dingle, I was thrust into a dynamic music scene honoring both traditional and contemporary styles. I witnessed the important role musicians played. They were sources of joy, history, community, and empathy. I gained so much confidence. The guitar would be passed around the pub, and I'd hear the words "give us a song love," and whether it was the pints, the charming accents, or the authenticity of the moment, I found my insecurities dwindling. Of everything that I was learning and working hard towards in the states, the performer and singer I am, flourished in Ireland. They would say, "thank you for sharing." I try and remind myself that sharing is all it is - that way, I don't get hung up on the desire for affirmation. I simply want to share my music with the world and create real, personal, and positive connections with people.

My Music: I am a folk singer-songwriter with a unique vibrato and soulful sound. I use a Taylor GS Mini and a Kala Tenor Ukulele to write most of my songs. Through my music, I strive to offer listeners empathy and insight. Nearly all of my songs are stories, and I have no issue putting my diary on display. I enjoy employing themes of personal growth and self-love in my songs because that is what I am constantly working on in my own life. The music I have released so far has been purposefully simple, with usually only one or two instruments featured per track, allowing the listener to focus more on the authenticity of the lyrics. Whether it be heartbreak, loss, growth, change, I want to remind people they are not alone.

You can find my music on Spotify, iTunes, Amazon, YouTube, and most other major digital platforms. Listeners can visit my website **leahkeane.com** or follow me on Instagram @leahkeaneofficial and Facebook 'Leah Keane's Music," where I post weekly videos and updates on my musical journey!



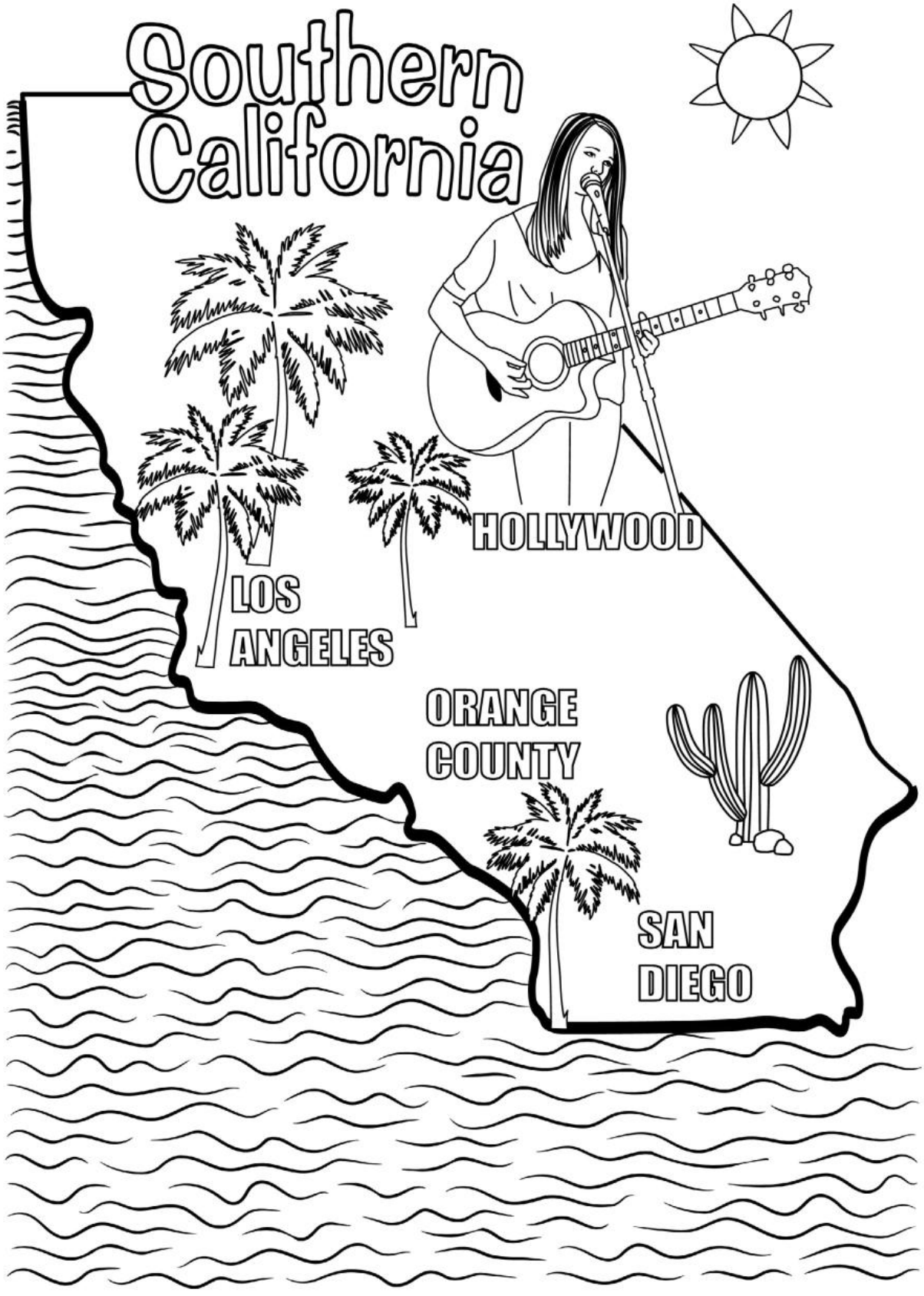
WORD LIST

BEACHES
CALIFORNIA COUNTRY
CASBAH
HOLLYWOOD
LADIES OF THE CANYON
LISA LOEB
MARTIN GUITAR
MOUNTAINS
MUSIC
OCEAN
PEDALS
PICK
PUNK
ROXY
SAN DIEGO
SHE ROCKS
SOUTHERN CALIFORNIA
STAY
STRAP
SUNSET STRIP
SURFIN GUITARS
TONE TALK
TROUBADOUR
WHISKY A GO GO
WINTER NAMM

TRIVIA

1. What guitar company is celebrating their 40th anniversary this year?
2. Who is the first female to win the Les Paul Innovation Award?
3. Who won the "Dreaming Out Loud" award at the Eighth Annual She Rocks Awards?
4. What is the name of Lisa Loeb's break out song and what year was it released?
5. Who is known as the Queen of Surf Guitar?
6. What year was the Fender Stratocaster launched?
7. The new Martin Guitar SC-13E is designed with a new cutaway design that removes what part of the guitar?
8. Lynda Kay Parker plays what brand of guitars?
9. Who is known as the Queen of Tone?
10. What year did the Whisky a Go Go open?

Mind Game answers on page 83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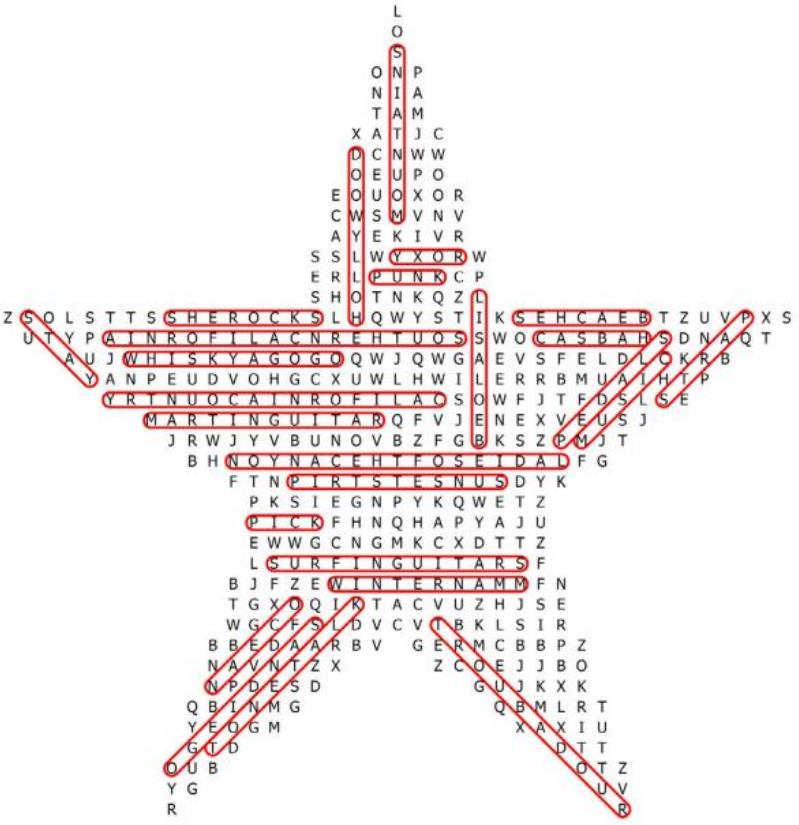
ORANGE COUNTY
SAN DIEGO



Trivia Answers

1. G & L Guitars
2. Joni Mitchell
3. Our Founder – Tara Low
4. "Stay (I Missed You)" in 1994
5. Kathy Marshall
6. 1954
7. Heel
8. Gretsch
9. Abigail Ybarra
10. 1964

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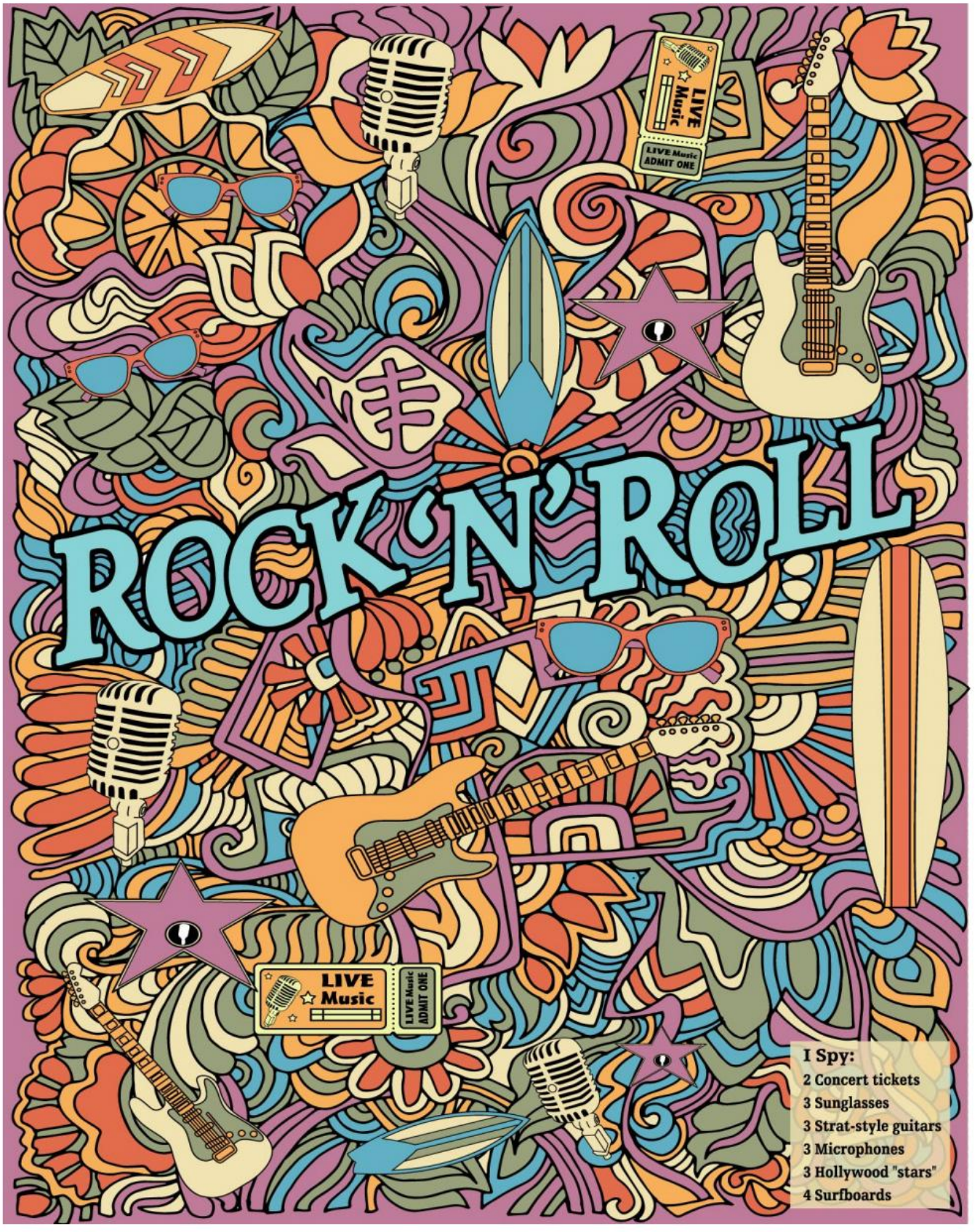
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LIVE Music
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LIVE Music
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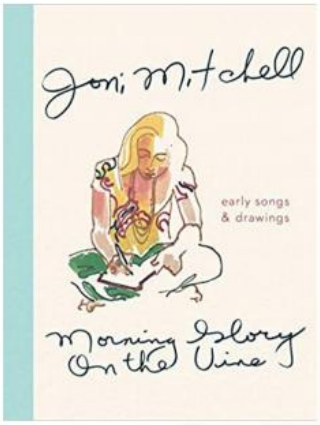
I Spy:
2 Concert tickets
3 Sunglasses
3 Strat-style guitars
3 Microphones
3 Hollywood "stars"
4 Surfboards

WHAT WE'RE READING NOW



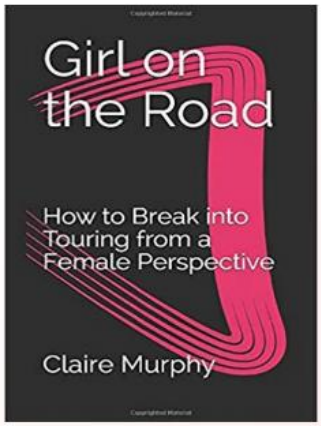
Morning Glory on the Vine: Early Songs and Drawings
Author: Joni Mitchell
Houghton Mifflin Harcourt
(October 22, 2019)

For fans of Joni Mitchell, you will be delighted to experience a beautiful book full of hand-written lyrics and artwork. What came about as a result of Mitchell's handmade book to many of her friends as a Christmas gift in 1971 titled "The Christmas Book" with only 100 copies produced, has been recreated into *Morning Glory on the Vine: Early Songs and Drawings.*

The book is a hard cover, high-quality book that when the paper cover is removed, is a beautiful, simply elegant cover made in a brownish beige linen embellished with the book's name in a copper colored print.

Morning Glory on the Vine: Early Songs and Drawings is truly a glimpse into the artwork and lyrics of the iconic Joni Mitchell. The lyrics are handwritten in Mitchell's elegant penmanship and the artwork depicts watercolor and felt-tip pen drawings of portraits of friends, landscapes, abstract drawings, and even a self-portrait.

This book is definitely a keepsake and one to be treasured. Grab a cup of coffee or tea and sit back and relax while taking in this beautiful collection of Mitchell's cherished work.



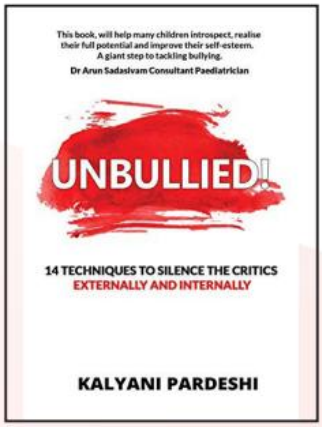
Girl on the Road: How to Break into Touring from a Female Perspective
Author: Claire Murphy
Independently published
(February 15, 2020)

Claire Murphy shares her background on how she broke into the music industry and offers tips and advice in *Girl on the Road: How to Break into Touring from a Female Perspective.*

Murphy's basic, no-nonsense advice comes from years of hard work on the road as a tour manager and guitar tech. She answers questions on how to get a job, how much compensation can be expected, and budgeting tips.

Ever wondered what it would be like touring with a band? Murphy tells it like it is – all the way down to using the restroom!

It's a quick and easy read at only 64 pages and offers sound advice and resources to help get you started on your journey.



Unbullied! 14 Techniques to silence the critics - Externally and Internally
Author: Kalyani Pardeshi
Independently published
(August 21, 2019)

No one likes a bully. The emotional and/or physical damage caused by bullies can be devastating and cause serious, long lasting scars – even death.

In *Unbullied!,* Kalyani Pardeshi shares with us the bullying she encountered during her adolescent years and how she dealt with the pain.

In this book, Pardeshi offers 14 techniques to deal with bullies that she has aptly titled to correspond to the tactic. Techniques like "flip the switch" to overcome negative thoughts and feelings, the "BBB" to break bad habits, and "3 I's and a T" on letting go of anger and hurt. Each chapter offers an insight into the types of bullying she experienced and offers an exercise on how to apply the technique to meet the challenges head on.

In today's society, social media has brought on an additional form of bullying – cyberbullying. We've all dealt with some type of bully in our lifetime, so no matter what age, this book can be a handy guide to assist anyone dealing with bullying.

Stop bullying!

FAN FAVORITES

NAMM 2020

Photo by Chuck Lapinsky

Yuki from D-Drive

Photo by Jack Lue

GGM Team

Vanessa
Izabella

GFM Band

Angela Petrilli

Ana Karino Senastiao

Photo by Chuck Lapinsky

Kaki King

CONTRIBUTORS

Alexx Calise is an accomplished singer, guitarist, and songwriter. Perhaps best known for her hit song, "Cry", which became a staple on the show "Dance Moms" and boasts millions of hits on YouTube, Calise's raw emotion, heart-and soul-lyrics and unmistakable vibrato have impacted thousands of young girls all over the world. Calise is currently working on new solo material and songs for licensing, and she recently released a new EP with other music project, Batfarm. In addition to her musical pursuits, she also works in public relations and marketing and owns her own party entertainment business. When not playing shows or writing music, she enjoys horror movies, exercising, or taking a well-deserved nap. **alexxcalise.net**

Kathryn Cloward is an award-winning book series author, performing songwriter, media publisher and producer, director, and serial entrepreneur. She's the founder and CEO of Kandon Unlimited, Inc., a heart-centered mindful media company intent on creating positive and empowering media for people of all ages. **kathryncloward.com**

Michelle DeLateur is a Los Angeles-based photographer videographer, self-taught guitarist, and Packers fan who's constantly on the lookout for new vinyl. She is also a contributor to No Film School and covers events for The Knockturnal. You can check her out on Twitter and Instagram at @mdelateur or view her work at**delateurmedia.com**.

Leigh Fuge is a professional guitarist and tutor from the U.K. He works as a session guitarist, plays with a number of live bands, writes for various high-profile guitar publications, and works daily with his own music students to develop their skills and careers. He is passionate about sharing knowledge and helping aspiring players hit their potential with technical and songwriting abilities. **leighfugeguitar.com**

Guitar Gabby is a 25-year-old guitarist born and raised between Atlanta, GA and Washington D.C. With playing for over 12 years and working with many artists over the years, she started her own band, which she currently manages and plays in. The Txlips Band is an all-Black Woman rock band hailing from Atlanta. Initially coming together to play for a prominent rapper named Diamond (former Crime Mob member), The Txlips Band has expanded and grown over the past three years to represent diversity in the music industry. Guitar Gabby represents Black Women on guitar. Following in the footsteps of rock 'n' roll mothers such as Sister Rosetta Tharpe, she paves the way for the current and upcoming generation to step out and create their own paths in this industry. **Instagram: @guitargabby**

Chuck Lapinsky is a professional photographer based in San Diego. He shoots portraits, concerts, bands, musicians, models, and personal projects. **Instagram: @chucklapinskyphotography**

Emily Levin is an Atlanta-based photographer who is passionate about live music and photography with a specialized skill of concert photography, band promo, smoke bombs, and portraits. **Facebook: @elevinphoto**

Lynnay Della Lucé was born in Morristown, NJ and grew up in northern New Jersey. In 2009, she came to Atlanta to pursue better music and job opportunities and quickly made a name for herself in the local scene. She is a multi-instrumentalist, playing guitar, bass, and drums, as well as a singer and songwriter. Her past projects include Chaos, Rocket 88, Project X, and Ballbreakers (Atlanta's All-Female AC/DC Tribute). **Instagram: @lynnaydellaluce**

Jack Lue: I'm best known as GNR's first photographer and for my early work from the Sunset Strip back in the early '80's. I can actually say, I used film! **Instagram: @jacklue**

Steve McKinley is the bass player for Joel Kosche (of Collective Soul) in his solo band and for the Led Zeppelin tribute Led Zepplified. He's been part of the Atlanta music scene for years playing in bands (i.e., Julius Pleaser, Sid Vicious Experience, Pretty Vacant, et. al.) and has recorded and toured throughout the Southeast. His songs have been played on the radio, he has appeared on television, and is an ASCAP member. With his electronics skills and experience, he runs Atlanta Tube Amp and Steve McKinley Electronics and is an Instructor on JamPlay.com. He roots for Atlanta United, works on cars, and drinks his coffee strong, hot, and black. **Facebook: @SteveMcKinleyElectronics**

Nikki O'Neill is an Americana singer, guitar player, and songwriter with a deep love for soul music. Her records have been played on many blues and roots music stations in the U.S., Canada and the U.K. Based in Los Angeles, she performs actively with her band. **Nikkioneill.com**

Caroline Paone is a freelance music journalist. Her work has appeared in Bass Player, Guitar Player, ROCKRGRL, and Bass Frontiers magazines along with websites Classic Rock Revisited and SFGate. **Twitter: @CarolineRex**

Alison Richter interviews musicians, producers, engineers, and other industry professionals. **Facebook: @alison.richter.507**

Kirk Stauffer is a Seattle-based photographer who has two passions — live music and photography. Over ten years ago, he began to combine them and has covered nearly 2000 performances to date. His photos have been published commercially, featured in Rolling Stone magazine, and one found itself on the front cover of Pollstar magazine. Kirk has been a contributing photographer for Paste Magazine, LiveDaily, No Depression and Back Beat Seattle, and is a regular SXSW attendee. **Instagram: @kirkstauffer**

Alex Windsor is a passionate musician and educator with over 15 years of experience. While she holds a Bachelor of Arts in Music with an emphasis in Jazz Studies (Bass), she has also extensively studied rock, blues, and classical guitar. She currently serves as the Educational Affairs Specialist for Guitar Center Lessons. Alex can be found regularly performing around the greater Los Angeles area. **Facebook: @alexnicolewindsor**

NAMM MUSEUM OF MAKING MUSIC

Most likely, every musician is familiar with the National Association of Music Merchants (NAMM), the not-for-profit organization dedicated to the global products industry, but did you know that NAMM has a museum all about making music?

Appropriately titled the Museum of Making Music (located on the first floor of the NAMM headquarters in Carlsbad, Calif.), it was opened to the public in 2000 and celebrates the music products industry from 1900 to today with unique exhibits, live performances, and educational programs, according to their website. The museum is also a not-for-profit organization and generates revenue from businesses, government, and museum store sales, to mention a few.

If you love music and you love NAMM, the museum is a must-visit on your next trip to Southern California. Hey, why not plan a package trip while at the 2021 Winter NAMM show and include an excursion to the NAMM Museum of Making Music?

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